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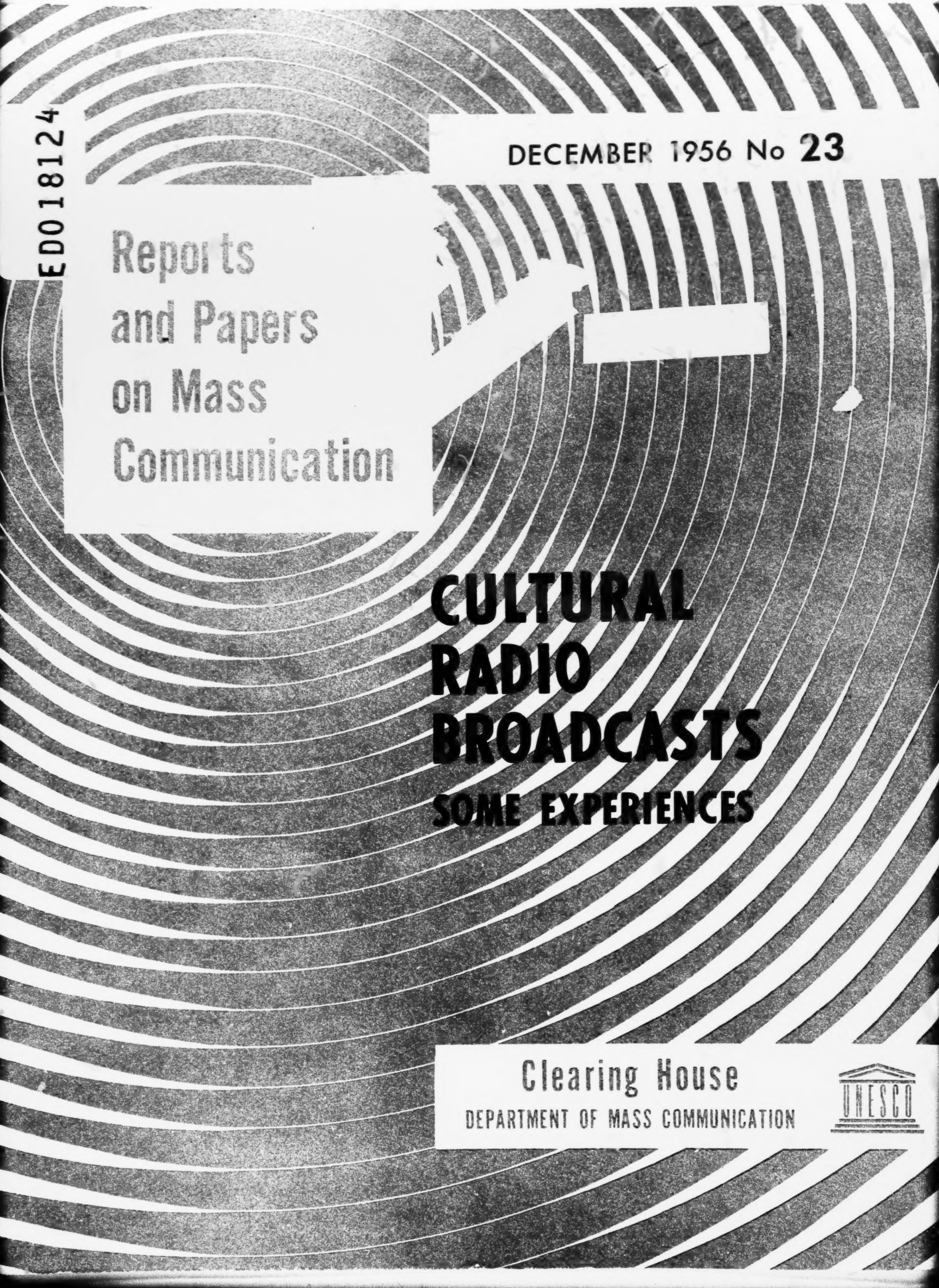

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DECEMBER 1956 No 23

Reports
and Papers
on Mass
Communication

CULTURAL RADIO BROADCASTS

SOME EXPERIENCES

Clearing House
DEPARTMENT OF MASS COMMUNICATION

This report is issued by the Clearing House of the Department of Mass Communication of Unesco. The purpose of the Clearing House is to collect, analyse and disseminate information on press, film, radio and television, pointing out their use for educational, cultural and scientific purposes. In carrying out this purpose, the Clearing-House collaborates with international organizations, research centres and individual experts in the field of mass communication.

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CULTURAL RADIO BROADCASTS

SOME EXPERIENCES

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Paris 1956

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FOREWORD

There is no need to dwell on the rapid development of broadcasting after the first world war. Considered at first as a harmless plaything for a few enthusiasts, radio quickly became a medium of mass communication: whereas in 1920 there were but a few thousand receiving sets in the whole world, five years later the number had reached ten millions and by 1935, fifty millions. The 1955 estimate puts the figure at two hundred and fifty millions or approximately one set to every ten persons.

But broadcasting has not reached its present position in contemporary life unopposed; newspaper proprietors watched the growth of this formidable competitor with apprehension. The first effect of the popularization of radio was the disappearance of a number of newspapers; however the press reacted quickly; newspapers modified their presentation and generally became more attractive and of better quality; while new publications were created for sections of the public thitherto ignored.

Within the last few years, television has appeared as the great competitor of the traditional media of communication. In 1950 eight million television sets were in operation in the United States of America and fewer than six hundred thousand in the rest of the world; by 1955 these figures were thirty-five million in the United States and seven million for the rest of the world. The film industry has been the first to suffer from this development; many cinemas have had to close down but, like the press, the film industry has sought its defence in the introduction of new formulae.

Radio men, though they have to compete with television only in some dozen countries, have nevertheless devised certain obvious remedies: general improvement of the quality of programmes, new networks, in particular, Frequency Modulation transmitters, which afford high quality reception , a fuller exploration of fields in which sound is paramount, discovery of special audiences which only radio can satisfy. Moreover, radio has expanded in the last few years in countries where it was little known and where its cultural rôle can now become decisive.

Naturally those responsible for programmes have always realized the importance of broadcasting in the fields of news communication, education and culture. Although the taste of the general public must largely determine the nature of broadcast programmes, a not unimportant section of the listening public demands programmes of high cultural quality - as experience of the "third programme" has proved; in addition, an eager thirst for knowledge has developed in countries which have only recently gained full national independence. It is even said that, in so-called underdeveloped countries, cultural and educational broadcasts - even when purely didactic in character - are often preferred to ordinary entertainment programmes.

These are all current questions in broadcasting circles and, for that reason, Unesco decided to convene a meeting of a few cultural programme specialists.(1) It was a new experiment and no fixed agenda was proposed. The main purpose of the meeting was to create a climate in which the participants could profitably exchange their ideas, and study the techniques of cultural broadcasts, experiments carried out in this field, and the possibilities of new programme exchanges. A number of radio organizations were invited to send representatives; the list of participants is given below.

The following pages include: in *Part one*, the text of certain speeches made during the meeting; in *Part two*, a study by Mr. Nicolae David, head of the Cultural Programmes service of *Radiodiffusion roumaine*, who was present as an observer, on the work of his service, and reports on the cultural rôle of broadcasting in various countries which were prepared by the Unesco Secretariat from information supplied by the National Commissions of several Member States.

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(1) "International Meeting of cultural radio programme directors or producers", Paris, 29 May - 1 June 1956.

In order to give a certain uniformity to the present publication, these reports are limited to cultural, artistic and scientific broadcasts. Purely educational broadcasts, such as school and similar broadcasts and adult education programmes, have been omitted. Finally, Part three gives a very brief account of the principal subjects discussed and the text of a statement which was unanimously approved by the meeting.

LIST OF PARTICIPANTS AT THE MEETING OF CULTURAL RADIO PROGRAMME DIRECTORS OR PRODUCERS

Mr. Raymond Brulez, Director of Flemish talks, Institut National Belge de Radiodiffusion, Belgium

Mr. Aksel Dahlerup, Head of the Department of Outside Broadcasts, Statsradiofonien, Denmark

Dr. Stanley T. Donner, representing the National Association of Educational Broadcasters, United States of America

Dr. Valter Feldstein, Head of the Literary and Dramatic Section, Ceskoslovensky Rozhlas, Czechoslovakia

Mr. Paul Gilson, Director of Art Services, Radiodiffusion-Télévision Française, France

Mr. Luciano Guaraldo, Head of the Cultural Programmes Service, Radiotelevisione italiana, Italy

Dr. Carl Linfert, in charge of the "Night Programme", Westdeutscher Rundfunk, Cologne, Federal Republic of Germany

Mr. Roger Lutigneaux, Director of cultural broadcasts, Radiodiffusion-Télévision Française, Permanent Secretary of the International Radiophonic University, France

Mr. John Morris, Director of the Third Programme, British Broadcasting Corporation, United Kingdom

Dr. Kurt Schenker, Studio Director of RadioBerne, Société Suisse de Radiodiffusion, Switzerland

Mr. Joachim Schickel, Producer of the "Night Programme", Norddeutscher Rundfunk, Hamburg, Federal Republic of Germany

Mr. Jean Tardieu, Art Director of the "Club d'Essai" and of the Centre d'Etude de radio-télévision, Radiodiffusion-Télévision Française, France

Mr. Viatcheslav Tchernychev, Deputy Director-General, Moscow Radio, Union of Soviet Socialist Republics

Mr. Robert Wangermee, Deputy Director of Music, Institut National belge de Radiodiffusion, Belgium

Mrs. Helena Wielowieyska, representing the Polish Broadcasting Service, Polskie Radio, Poland

Dr. Janos Zentai, Deputy Director of the Literary Department, Magyar Radio, Hungary

In addition, the following organizations were represented or sent an observer: the Rumanian Broadcasting Service, the World Health Organization and the United Nations Information Centre in Paris.

PART ONE

COMMERCIAL AND NON-COMMERCIAL CULTURAL BROADCASTS IN THE UNITED STATES OF AMERICA AND CANADA

by Stanley T. Donner

It is generally assumed that there are three types of broadcasting systems in the world: the non-commercial, which includes state owned and state operated broadcasting systems and those operated by a private corporation which is ultimately responsible to the government; the privately owned and operated commercial system of the United States; and a third system - employed in Canada - which is a public corporation (the Canadian Broadcasting Corporation) responsible to the government yet deriving part of its revenue from selected commercial broadcasts. There are also private commercial stations in Canada which may or may not carry some of the CBC programmes. After examining several examples of these systems it seems to me that the difference between them lies in their direction, their control and their means of support rather than in their programming. Whether the system be commercial, non-commercial, or a combination of both, the system attempts to give its listeners entertainment, plus informational and cultural broadcasts. The commercial system, contrary to general opinion, offers a great deal of educational and cultural material.

Cultural broadcasts may be defined in many ways. If we think of culture as the cultivation of the mind and the preservation of what is good in the past we should include history, music, drama, literature and the other arts. We should exclude news, politics, broadcasts on practical affairs and entertainment. These programmes may have cultural value, but their aim is not primarily cultural. For the purposes of this report, I prefer to exclude school broadcasts, for although these represent a most important segment of cultural broadcasting, they form a specialized field which would require a separate report.

In Canada, the Canadian Broadcasting Corporation, through its three radio networks, serves 16 million people stretched across the breadth of a continent. Since there are two official languages, one network broadcasts in French. The rapid development of television has meant a decrease in radio listening in the evening and has reduced the revenue for radio. Even so, radio broadcasting has been fully maintained and the programme quality improved. CBC has placed great emphasis on cultural broadcasting, yet "its policy has been to invest each programme according to its nature with that degree of relaxation, humour, stimulation, escape, inspiration or excitement necessary to arrest and hold the listener's interest."(1) This seems to me a very wise approach, for cultural programmes need not, and ought not to, have the air of being difficult and dull just because they are cultural.

The major achievements of the CBC in cultural broadcasts can be discussed in terms of music, drama, literature and criticism, and of the special programmes for adult education called Radio-College.

The CBC Symphony has gained a reputation as one of the world's leading orchestras. Its weekly hour-long broadcast provides an outlet for Canadian composers, talent and conductors. Other orchestras from Vancouver, Montreal, Winnipeg, Toronto and the Little Symphony of Montreal present regular broadcasts. Concerts are also heard from American orchestras: the New York Philharmonic, the NBC Symphony, the Boston Symphony and the Metropolitan Opera. CBC also has its own opera company. One programme called "Premières" gives an opportunity for new composers to present their works, and also demonstrates the evolution of Canadian music. Chamber music is given in two different programmes, "Distinguished Artists" and "Concert Hall". The CBC programmes any number of individual musical presentations and an abundance of lighter music.(2)

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(1) From: The National Program Service

(2) Factual information is from the Canadian Broadcasting Corporation Annual Report for 1954-1955

CBC has placed considerable emphasis on drama. Last year 300 radio plays were presented, of which 250 were being given for the first time and ninety per cent of which were written or adapted by Canadians. The plays were presented as part of such series as "Stage", "Vancouver Theater" and "A Touch of Greasepaint". This last series presented episodes from many famous plays.

The most celebrated radio programme in Canada is "CBC Wednesday Night". The comparatively elastic time schedule for that evening makes possible productions of almost any length. As a result, the "Wednesday Night" programmes have included items of outstanding interest from "a short talk to a three-hour oratorio or a full-length Shakespeare play". The programme includes talks, criticisms, readings, specially dramatized series, such as "The Lives of the Poets", and a wide presentation of documentaries.

Of the many talks programmes, those concerned with literature and criticism are essentially cultural. Among the series presented are: short stories by Canadian writers, readings by poets of their own work, talks on and discussions of the arts, the literary and cultural scene in other countries, selected texts from great French writers, a series on the French language, talks on Canadian history, life and manners, travel documentaries, and dramatized do[illegible]s on music and folklore.

To my mind, one of the important contributions of Canadian cultural broadcasting is "Radio-Collège", which is now in its fifteenth year. This year the programme received the Henry Marshall Troy Award for 1955 from the Canadian Association for Adult Education. These are some of the topics which were examined during the year by Radio-Collège. the great poems of world literature, dramatized biographies of great men since the Renaissance, modern and classical plays styles in music since Bach, the artist and his works, characters from romantic literature, contemporary writers, the geography of human resources, modern psychiatry, the plant and animal world, psychology and the art of living, and the problems of children.

Even this sketchy review makes it clear that the Canadian Broadcasting Corporation is placing a fair emphasis on cultural broadcasting. Music, literature, history and the arts, including the art of living, are offered to the listener. While CBC has a lively programme exchange with Great Britain, the United States and several European countries, it rightly encourages Canadian authors, composers and talent.

Because of the dominant position of the Canadian Broadcasting Corporation, cultural programmes in Canada have been relatively easy to review. This is not so in the United States. The diversity of American radio, which is at the same time its strength and its charm, defies any quick, orderly description. In the United States, there are more than 2,800 radio stations, four major networks, 127 educational stations and 132 million radio sets.(1)

As in Canada, radio in the United States has suffered from the inroads of television, but in an exaggerated form. While there are 132 million radio sets, there are 36 million television sets, so a proportion of the available audience is either no longer listening to radio or is sharing the time with television. This has had two important effects on American radio. A bad effect is that some of the public affairs programmes have been dropped in the course of competition for the largest possible listening audience. A beneficial effect is that radio in the United States has been driven to improve the quality of its broadcasts and to develop new and more interesting programmes to meet the vigorous competition of television.

The best way to understand the radio situation in the United States is to assume that you are a radio listener in that country. With an ordinary set you have a choice of programme from ten or a dozen stations. One or more of these will be an educational station or a Frequency Modulation station devoted to cultural broadcasts. If you have a more powerful radio you can select programmes from thirty or forty stations or even more. In terms of cultural radio you, the listener, have at your command a wide choice at almost any hour. What are the programmes of cultural value to which you might turn?

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(1) CBS Annual Report 1955, p.15 and Arthur Hull Hayes' "Radio News Threshold".

From the four major networks let us choose some examples.

In music, the Columbia Broadcasting System brought listeners "...a full season and the twenty-sixth consecutive year of the New York Philharmonic Symphony programs, the ninth year of the Philadelphia Orchestra and the third year of 'World Music Festivals'".(1) The World Music Festivals are recorded on the spot for CBS at Oslo, Wiesbaden, Vienna, Venice or wherever they may be held. There are regular Sunday afternoon concerts by the CBS radio orchestra, which includes a commentary on new music from abroad.

The CBS radio drama offering has always been strong, and in the past year they have added three new dramatic series. Of these the CBS Radio Workshop deserves special mention. The Columbia Workshop, which from 1936 to 1947 made radio history in the United States, presented bold innovations in radio, built a new radio literature by attracting America's best writers, and introduced new talent and new radio directors. The new CBS Radio Workshop promises to bring new and exciting cultural fare to American radio. Its first programme, in January this year, was the dramatized presentation of Aldous Huxley's "Brave New World". Mr. Huxley acted as narrator and commentator.

Without attempting to describe its cultural programme in detail, I should mention the National Broadcasting Company's regular Saturday afternoon presentations of the full operas of the Metropolitan Opera Company. NBC has among others a programme called "Contrasts in music", performances of American music by the Eastman School of Music orchestra. In the realm of talks, NBC has a series: "College at home" by Margaret Mead, the famous ethnologist. Another cultural prgramme which has caught on in America is "Conversation", in which Clifton Faddiman and a celebrated guest converse on literature.

The Mutual Broadcasting System, which has for many years presented the Chicago Symphony Orchestra, includes among musical programmes, "Music from Britain", which is broadcast by arrangement with the British Broadcasting Corporation. While all the networks broadcast discussion programmes, I should like particularly to mention the Mutual Broadcasting System's presentation of Northwestern University's "Reviewing Stand", for I was at one time the director of this programme. The "Reviewing Stand" is a serious discussion of cultural affairs that has been aired by more than 200 stations every Sunday morning for twenty-two years.

The American Broadcasting Company also offers cultural programmes of music, drama, talks, discussions and documentaries. It is not even possible to outline the contribution made in this field by each of almost 2,000 radio stations unconnected with any of the four networks.

Another cultural force in American radio has an effect out of all proportion to its size. I am speaking of the 127 educational stations and certain other Frequency Modulation stations. These are exclusively devoted to cultural broadcasting; they represent what might be called America's "Third Programme". Most of these stations are grouped together in an organization called the National Association of Educational Broadcasters. NAEB performs many services, but we are concerned here only with programmes. NAEB, first of all assists, advises on and encourages the cultural broadcasts of its member stations; it provides the means for multiple duplication on tape of the very best programmes of each educational station and thereby makes these programmes available to all the others; it arranges an international exchange so that our educational stations may broadcast some of the best programmes from Canada, England, France, Italy, Germany, Holland, Japan and Switzerland.

To give you an idea of the programming of NAEB I have chosen to sample the broadcasts of WILL, the University of Illinois Radio Service. Among the music programmes are: The Chamber Music Hour, Music for America, Piano Recital, Organ Recital, Music of the Masters, From the Opera, Voice of France in chorus, Songs of France, the Symphonic Hour, Concert Hall, From the Ballet and Masterworks from France. In the field of drama are "Tales of the Valiant", which dramatizes heroes from the world's history, "Best short stories" from world literature, "On Stage" and "Studio Theater", which sample the great plays of all countries. Feature programmes include one on science called "Adventure", "The Child Beyond", which deals with child education and psychology and "The Library Presents", dealing with the world of books. "The Ways of Mankind" is a dramatic presentation of the lives of peoples throughout the world. WILL's talks include appearances by Mrs. Eleanor Roosevelt, Carl Sandburg, Dr. Alf Ross, a visiting professor of law from Copenhagen, and a visiting professor of political science from Cambridge, England.

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(1) From CBS Annual report 1955, page 20

There is still another organization which exerts a strong cultural influence on radio in the United States. It is the Educational Television and Radio Center. It has as its chief function "...to acquire and distribute educational television and radio programs of merit produced both in the United States and abroad".(1) Additionally, the Educational Television and Radio Center seeks to encourage educational programmes in every way possible by supporting significant productions and by stimulating ideas and programme possibilities. The results of these efforts have meant that another means has been provided for improving radio in the United States and offering some of the finest European radio.

The commercial stations as well as the educational stations in the United States are bound by law to operate in "the public interest, convenience and necessity". Each time a radio station asks the Federal Government to renew its licence it must show that it has operated in this fashion. Enlightened broadcasters everywhere know that in the long run to operate for the public good is to operate for the best.

I hope this kaleidoscope of impressions has made it clear that in the United States cultural radio broadcasting is available to every American at almost any moment he may choose to listen. It is provided by each of the four major networks and hundreds of independent stations. The educational radio stations in the United States are dedicated exclusively to this kind of broadcast.

I believe that two things happen to a country engaged in cultural broadcasts. One is that the exploration of the native culture and accumulated wisdom of mankind gradually leads to a broadening of the mind of the listener. Secondly, through an exchange of cultural programmes, we hear some of the best productions of other nations. Through the cultural programmes produced at home and through exchange with other nations we come to understand one another. Understanding leads to tolerance and with the two we may all walk the road together in friendship and in peace.

CONTRIBUTION TO DISCUSSION ON THE THEME "LITERATURE AND RADIO".

by Dr. Valter Feldstein

The Czechoslovak broadcasting service has no special "third programme" for high quality art and science broadcasts.(2) All educational and artistic broadcasts form part of the normal daily programme and like the other types of programme, are planned in advance. The artistic programmes at the highest level - symphony concerts, operas, plays - and the educational programmes (for example, "Science and Technique", the radiophonic university, etc.) alternate with entertainment programmes, such as light music broadcasts, variety shows, operettas, and so on.

The Czechoslovak broadcasting service nevertheless gives pride of place to all kinds of literary programmes, and these will be the subject of my report.

Czechoslovak and world literature, both contemporary and classical, holds an important place in our programmes. The new works of Czechoslovak and foreign authors, the great classical heritage of our country and of the world, adapted in various ways, help our listeners to become familiar with the most varied problems of life, and illustrate the past and the present in all their complexity. Radio does more than borrow from literature: it explains and popularizes the best literary works. By entering the family circle and reaching each individual, it contributes in no small measure to an increase in the reading public. Though a great number of books are published in Czechoslovakia and the ratio of publication to the population is extremely high it is obvious that radio encourages new readers and through skilled reading shows , even to those who have already read it, the full beauty of a book. By broadcasting not only published literary works, but also extracts from books in course of publication, radio often becomes the best publicizer of new works. Because of excerpts given over the radio, these works are often awaited with great interest long before they appear on the bookstalls.

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(1) From ETRC Bulletin "Extended Services".

(2) The Czechoslovak Radio broadcasts three programmes from Prague and two from Bratislava

The rôle of radio in this field is important, not only because it considerably adds to the number of people interested in books, but because the artists who interpret these works do so creatively. They do not just read as the ordinary reader would do; whether in verse or prose, they dramatize the literary text artistically. Over the air, they create a new art form, an artistic interpretation which in a single broadcast reaches millions of listeners.

Obviously we present literature in various ways and by the use of different methods. It is usually possible, in our literary broadcasts, to discern two separate approaches. On the one hand, there is the direct use of literature - I speak, of course, of belles lettres - that is to say the broadcasting of complete literary works, or of selected passages; and, on the other hand, literary publicity, by which I mean recourse to the most varied methods to awaken public interest in books and their authors and to make them known; in many cases, the two approaches are intimately linked.

Reading is the most usual form of presentation. Generally, the duration of a reading is between 20 and 30 minutes, more often 30. We broadcast about 70 readings a month. Some of these broadcasts are self-contained entities, others form part of a series. For single broadcast readings, short tales, essays and other types of short literary works are chosen. It is also possible to broadcast excerpts from novels and short stories, often preceded by an introduction explaining and presenting the chosen passages. For these readings, we draw from the inexhaustible store of our own classics, the world's classics, and contemporary literature. Sometimes, we read extracts from the unpublished works of Czechoslovak or foreign writers.

The reading of complete novels in serialized form is very popular. For these we choose the best Czechoslovak or foreign novels, sometimes classical, sometimes modern. In principle, these readings are limited to 30 minutes. They are put over the air regularly, on the same day, at the same time and on the same wavelength. For example, one novel is read every Sunday morning at 11 o'clock on Prague I station. Generally speaking, we do not broadcast more than three novels at a time on the three Prague wavelengths. Each of these serialized readings starts with a brief summary of what was broadcast in previous transmissions. It takes anything from two to fifteen 30-minute transmissions to broadcast complete literary works. The most popular reading sessions are those on Sunday morning at 11 o'clock on Prague I; they are mostly devoted to Czech and Slovak classical literature and only exceptionally to the best works of modern Czech literature.

These novels are not, of course, read from cover to cover, and the excerpts have to be so selected as to give a fair idea of the whole book. Even if cuts are of minimum extent, we are sometimes accused of having shortened the work, especially in the case of classics. It would be interesting to know how far - especially where classical literature is concerned - this cutting process is both necessary and possible for the needs of radio with its specific characteristics.

On this subject, I should like to say a word on the production side of these readings. There is no doubt that the success of these programmes depends not only on the script, that is to say, on the choice and adaptation of the text, but also on the interpretation or, in other words, how the text is read. We used to think in our country that these broadcasts should be essentially radiophonic, the reading being dramatized, with several voices and a maximum use of sound effects. However, we find more and more that, while the form of interpretation is most important, it must harmonize with the work presented. It also appears that very few books can stand multi-voice interpretations and various forms of dramatization. We do of course dramatize many books, but these then become radio plays. In the field of reading, the successful artist is the one who can read a book aloud for 20 and sometimes 30 minutes or even more without any exterior effects whatever. These long readings are included, for example, in such programmes as "Jewels of World Literature", broadcast every Monday on Prague II. Speaking of this important literary programme, I may say that it is educational. It begins with a few introductory remarks, say for three or four minutes, about certain world famed authors; then follow excerpts from their works: a few poems, a story, a few pages from a novel, etc. The broadcast lasts for 45 minutes, but on occasions it continues for longer. Recently, we have broadcast works by the following authors: Pushkin, Cervantes, Dreiser, Balzac, the Bulgarian poet Christo Botev, Tagore, Feuchtwanger, Keller, Boccaccio, Howard Fast. For the artist, the reading of these texts is no easy matter, and we therefore choose our best actors, who are particularly fitted for this type of creative work. Through these broadcasts, some artists have gained a popularity beyond that which they enjoyed on the stage or screen.

Apart from these readings, we also broadcast specifically radiophonic programmes. Those in which literature and music are combined, literary passages alternating with music, meet with considerable favour. Readings of poetry and other literary works, during the intervals of broadcast symphony concerts, are much appreciated. During the great musical festival "Springtime in Prague" we transmit live broadcasts, two or three times a day, of concerts given in the halls and gardens of the capital. Each of these concerts has a 15-minute interval, during which we read poems specially chosen to harmonize with the musical items.

Literary works are also inserted in variety and cabaret programmes and in various musical broadcasts. Literature figures prominently in our broadcasts for children and young people. These broadcasts, which in our country are independently organized, make use of literature for children and adolescents and of certain works for grown-ups which have been adapted for children.

Our literary broadcasts also include the drama. In Prague, we broadcast around 20 plays a month and on the Bratislava wavelengths some 8 to 10. Several times a month, we broadcast complete operas, and, every day, operatic extracts, arias, etc. Each year, we produce 70 plays for the Prague transmitter and 30 for Bratislava. Of late, we have fought rather shy of radio plays, but are now making great efforts in this direction.

Our work on the radio is not limited to the broadcasting of literary works in various forms, only some of which I have listed. Many of our transmissions are also designed to draw attention to various literary problems: we give the listener some idea of the literary history of our country and of the world, we bring to his notice problems of creative writing, we keep track of new books, criticism and so on. This task falls to a special service called "The Mirror of Culture". It follows cultural life both at home and abroad. It is responsible for one or more broadcasts each day and literature is among its most important preoccupations. Apart from the ordinary daily transmissions, we run a 10-minute "Little Sunday Library" programme, which at half past 12 every Sunday reports on the most important books published during the week. This service also runs a "Book of the Week" 10-minute programme on Sunday afternoon on Prague II, devoted to a commentary on one among the most interesting books published during the past 7 days. We briefly introduce the author - if he is Czechoslovak, he often comes along and gives a short talk himself - we mention the main features of the book, generally a literary critic gives his point of view and, to finish up, we read a short extract from the book itself.

Enquiries among listeners, which is one way of publicizing books, have helped us to gain considerable experience. In March of each year, we organize an enquiry in connexion with the "Book Month". Last year, we asked only one question: "Last year, what was your favourite book?" We received 28,000 replies and they revealed not only the great interest of listeners in literature, but also their real love of books. Prizes were offered, mainly in the form of books. The answers were not confined to naming the most favoured book and its author, but also furnished us with valuable data concerning listeners views on various literary problems. While this enquiry was on, we ran several broadcasts a week, during which we replied to different questions, read the most interesting letters received and brought authors and critics to the microphone.

This year, we organized another more complex enquiry. We limited the field to Czech and Slovak literary works published last year and we asked our listeners to tell us which character in these books interested them most. The number of replies dropped (3,000), but the quality of the letters surpasses last year's.

I have spoken of some of our programmes and activities, in order to acquaint you with some of what I consider our interesting experiments. I am convinced that in the literary field - and not only in music, where the possibilities are greater and exchanges easier - we could establish, with Unesco's help, some co-operation between radio organizations. For literature is a form of cultural expression which contributes more than any other, to countries' knowledge of one another, to their mutual understanding and to better international co-operation.

THE "NIGHT PROGRAMME"

by Dr. Carl Linfert

First produced in Hamburg in 1947, and since 1949 broadcast alternatively by the Hamburg and Cologne transmitters, this late evening programme, which is modelled on the BBC's "Third Programme", has meanwhile been imitated by all the German programme centres, usually under the title of "Night Studio". But while the BBC "Third Programme" has its own wavelength, we - for lack of one - must be content with a restricted time allotment (generally between 80 and 90 minutes). This means, first of all, that we have no time for music; it also means that this one and a half hour programme cannot be extremely varied; it generally consists of two parts, each part made as lively and "plastic" as possible.

Naturally enough, these broadcasts have been called eccentric and original, thus indicating a two-way current of prejudice for and against. If listeners are to be believed, these programmes are abstract, intellectual, far-fetched; they are also lively, thought provoking and "should be broadcast earlier in the evening at a more popular hour". It is easy to understand why this wish cannot be met. A public opinion survey has established that the "Night Programme" is listened to by four per cent of the public, or approximately 250,000 people for Northwest Germany. This number would not justify the use of a more favourable hour. There is the further consideration that, while 16 per cent of listeners have received higher, university or technical training, 84 per cent of listeners have only attended primary school. I do feel, however, that a broadcasting service on the lookout for new listeners must not neglect these 16 per cent. In any case, it was this sort of thinking which led to the creation of the "Night Programme". Not that we expect in our listeners any more knowledge than can be looked for in a second or third year student. Nevertheless - as our mailbag shows - there are a number of listeners in the country and in small towns, who, even without this minimum knowledge, feel that this is their programme; and they are not all doctors, technicians and shopkeepers - into which categories no doubt most of our correspondents fall.

The "Night Programme" was created for listeners who require not an ordinary programme, but something special, even "out of the way". The "Night Programme" producers have therefore taken on themselves to produce, in a sense, something "exclusive". But, let us hasten to add, "not to fear the reproach of exclusiveness" does not allow us to be complacent on that score. On the contrary, our yardstick for what might be called the "Night Programme" style is that all fields of experience and thought can be presented intelligibly, within the reach of the listener, but without the producers lending themselves to charges of inconsistency, platitude or superficiality. This opinion, however, to be valid, must at all times be justified by results.

This intention is manifest in some of the themes and subjects presented, over the last few years, in the "Night Programme". "The Human Robot" described the imperceptible mechanization and de-humanization which are among the ills of our age. This broadcast touched on realities with which we are all familiar - or shall become familiar - (as presented in "Cybernetics or the Robot Dictatorship").

We have also handled such subjects as the evolution of building techniques, comparisons between American philosophy and European thought and the new political and spiritual contacts between East and West - subjects, generally speaking, which imply the exclusion of prejudice and superficial views.

An enquiry into the attitude of Christians towards existentialist philosophies touched both on the keywords of contemporary life (such as "liberty", "anxiety"), and on that shadowy realm of ideas which exerts so much influence on our lives today.

The problem of social conditions has been illustrated in various ways. Thus, the broadcast "Is there such a thing as initiative in the modern world?" on the one hand, and on the other, the evocation of the prophets of the ancient world, gave us the opportunity to contrast today's numberless visionaries, cranks and interpreters of history claiming to know the way of the universe, with the gift of the true prophet, which is to chide mankind, to call it to account, to point the way to new forms of justice and thus arouse men to help shape their own future. It next appeared that this attempt to determine the forces of progress in our age is directed against today's rampant fatalism and against social and political disruption. Here are the titles of some of these broadcasts: "Flashback in time" (dealing with prophets who sounded the alarm, but did not foretell what was to come), "The destiny of the masses and of the individual", "Rumours, public opinion and criticism", "The strength and weakness of the Press; its influence".

The foregoing are only titles, but they show that the choice of the "Night Programme" is consistently directed to concrete facts and problems, drawn perhaps from some point in the past or from the contemporary world, but always revealing a certain perspective, though it may sometimes present a deliberately onesided view. The purpose is always to give the listener a chance to understand the origin, importance and value of the selected problem, whether literary, scientific or other.

When we speak of the unusual nature of our broadcasts, it must be realized that, in all cases, we proceed to the point where one question impinges upon others or that we take that limit as our point of departure, for only then can we reveal the full meaning and scope of any question. This limiting point is that at which no matter what subject comes up against the realities of daily life; it is at this point that the question at issue is put to the crucial test and it is the only aspect of the matter that we seek to illustrate.

One remark on our choice of themes: we do not seek singularity and originality for their own sake; but, rather, sharply defined and salient points. Even where little known, neglected, but important literary works are concerned (old or new, such as, to take recent examples, Melville, Burchardt, Unamuno, Giraudoux, Stephen Potter, Heine, Rilke, the unpublished letters of Kafka, Kierkegaard, Faulkner, Thornton Wilder, Gottfried Benn) the listener will always find something original when the presentation is attractive. The purely literary accent seems to us to be of less importance than the plastic expression of facts, questions and problems.

Whatever the purely spiritual value of these themes, they are constantly set against the the burning controversies of the day. It is in this form that we strike a note of topicality which is not limited to the moment itself.

Numerous fields of knowledge have still been left out of our programmes. But it will not always be so; occasions will arise, as will questions, when we shall have the opportunity to include such subjects as physics, jurisprudence, theology, all of which have rarely figured in our programmes. We do not think of this programme as a sort of study course, in the academic sense, nor as a discussion between specialists, nor even as a naturalistic radio interpretation. We aim at assembling the positive aspects of these themes, in order to produce what might be called, tersely but perhaps explicitly, an "acoustic experiment"; in some ways akin to what in France is called the "Club d'Essai".

For the success of this "acoustic experiment", we have to make demands both upon ourselves and upon our collaborators. The participants in the "Night Programme" should always feel that they are engaged in an experiment (instead of dishing out something already known). The popularity of a broadcast is nothing. That can only be achieved in the event and the best way of achieving it, we think, is to present problems and perspectives by facing, as directly as possible, those questions which the interested listener would naturally ask first. We make only such demands as the inherent interest of the subject requires. Everything else - or so we hope - will follow therefrom and become clarified automatically.

Clearly, external circumstances may also help us to obtain the purpose which has been summarily described here. For instance, it would be a great advantage if we could secure an earlier hour for our broadcasts and also a longer period. In this way we could introduce not only more variety into our broadcasts and thus create a real third programme, as the North German radio has already attempted to do, but we could also extend the themes and show them in several aspects without fear of causing fatigue. But it is not our purpose here to enlarge upon this reform; all we can do is to mention it as an ultimate goal. For, apart from a special wavelength for our broadcast, if we are to have a longer transmitting period, the co-operation in the programme of all the broadcasting services would be needed. Old problems would then be solved by a process of exchange. But this idea, though it may progress slowly towards realization, requires the prior agreement in principle of all the radio directors of the Federal Republic.

THE CULTURAL BROADCASTS OF RTF AND THE UNIVERSITE RADIOPHONIQUE INTERNATIONALE

by Mr. Roger Lutigneaux

To give you an account of the cultural broadcasts of RTF is a matter of some embarassment to me; to tell you the truth, I feel overwhelmed by the immensity of the subject. If the word "culture" is to be taken in the broad sense which seems to me to emerge from the other reports, the question is outside my competence; for it concerns the whole of the literary, scientific, dramatic or musical output transmitted daily over the four networks of Radiodiffusion Française, not to speak of television programmes.

I shall therefore confine myself to a few words about the work of the Service des Emissions Culturelles itself, the service of which I am in charge; and I shall try not to bore you much more than my distinguished collaborators are in the habit of boring their listeners.

One possible misunderstanding must be cleared up at once. This is due to the divergent meanings of the word "culture" and thence the variety of possible concepts of it. The term was used by my friend and colleague, the director of the Club d'Essai, and I think it well to point out that, in this matter, our activities have quite different aims. The Club d'Essai devotes itself to radio research, to experiments to improve radio's means of expression, and even to original creations; but these preoccupations are rather remote from those of the people who take part in cultural broadcasts. It is our opinion, reached after long professional experience, that a cultural discussion should be self-sufficient, unsupported by special effects, provided the speaker knows how to talk and really has something to say. This twofold condition - to have something to say and to know how to say it - is the rule according to which we recruit, or exclude, our collaborators. I might add that listeners who follow our programmes daily quite agree with us on this point; proof of which is the reproach sometimes made to us of sandwiching a musical transition between two talks, although the transition is only intended to give the listener's ear a rest and never lasts more than thirty seconds.

In this matter it may be argued that, if we offered more entertainment, our large audience might be larger still. But our aim is culture and not entertainment; our rôle is to interest or at least to inform, and in any case to awaken and sustain intellectual curiosity. Listeners who want something else can find satisfaction all day long, since all day long four networks, not counting television, provide them with music, drama, variety and all the rest.

I will now try to answer a question put by our colleague Mr. Zentai, the representative of the Hungarian radio, who asks what qualities are required of a speaker in order to reach the widest possible public? I am not sure that I know, for listener psychology varies greatly from country to country, and even from one region to another in the same country.

If I may cite observations made long since - with apologies, for I know that antiquity is not always a recommendation - I have always thought that neither the style of ordinary speech nor that of the written language is suitable to speaking over the microphone. The spoken language, as used in daily conversation, is full of redundancies and imperfections which are difficult for radio listeners to put up with. The written language, intended for the eye, often lacks rhythm and vitality. The language of radio is perhaps the language that retains the best of both styles. This led us many years ago to define broadcast style as one which combines the sonority and clarity of speech with the purity and the closer texture of writing.

That is the recommendation we make to our speakers and to which, it must be admitted, they generally conform, either in obedience to our instructions, or because they have learned the lesson from their own experience.

Having tried to reply to at least two of the questions brought up, whether implicitly or explicitly, it remains for us to say a few words about our current programmes, especially those which may be of interest outside France.

The Service des Emissions Culturelles of RTF produces or supervises a number of morning or afternoon broadcasts on the programmes of the various networks.

The broadcasts produced by the service take up ten and a half hours of the weekly programme and last all the year round.

The broadcasts commissioned by the Ministry of Education are simply transmitted by RTF. They are given during the school day, and only during the school year, that is, for about thirty weeks.

The big difference between these two series of broadcasts is this. The first is essentially cultural - again we come back to that word - and is addressed to all listeners, whatever their age, sex, education or social standing. As I have just said, it seeks less to teach than to inform, less to instruct people than to excite their curiosity; in short, it tries to arouse or sustain the interest of listeners in all the different questions which can be treated over the air.

The second group, composed of academic broadcasts produced by the services of the Ministry of Education under the headings of primary, secondary, technical and higher education programmes, is, of course, intended to instruct and educate the school population, both in the classroom and in the home.

* * *

There is not much to be said about this second group; for radio's job here is merely to transmit lessons prepared by university men for pupils of specific classes. Radio Sorbonne, for example, is nothing more than a number of courses of the Faculté des Lettres de Paris, broadcast as they are given in the amphitheatres of the Sorbonne; the teacher speaks very much as he has always done; the only difference is that there is a microphone in front of him; consequently, in addition to the few dozens or hundreds of students in the hall, tens of thousands of listeners in the locality can follow the course without leaving their homes.

Enseignement par radio (Teaching by Radio) has two distinct elements. The secondary instruction is intended for young people who, for reasons of health, cannot attend the lycées or colleges and take correspondence courses. Radio and television, particulary where living languages are concerned, bring them what cannot be communicated in writing, pronunciation, for instance. The primary instruction, on the contrary, is intended for pupils in the classroom and serves as an artistic aid to the teacher. It consists of recitations and of reconstructions of historical events presented by actors and suitably produced. (Such dramatized broadcasts are exceptional and permitted only in adaptations for children).

All the broadcasts of this second category, both Radio-Sorbonne and Enseignement par la radio, are, as I have said, supplied by the appropriate services of the Ministry of Education, under the technical and artistic supervision of the services in my charge.

* * *

Let us now return to the first type of broadcasts, which are essentially the work of RTF.

One of the series in this group - actually the youngest of them, for it has been in existence only two years - is the Collège des Ondes. I speak of it first because it is, in a way, intermediate between the school broadcasts I have just mentioned and the cultural broadcasts intended for a much larger audience.

This programme is more especially designed - and for this reason broadcast at the end of the afternoon - for secondary school pupils and for the pupils of the complementary courses who have already begun their technical studies.

Like our other broadcasts, these programmes are arranged with the co-operation, not only of University teachers, but also and especially of the leading lights in literary and artistic criticism.

It seemed altogether desirable to us that the great works of literature, the theatre and music, should not only be expounded to students by their professors, but presented anew by independent writers; and we felt that they should be interpreted by actors from the Comédie Française or from other important Paris theatres or by musicians, singers or instrumentalists of universal repute.

In this way we endeavour to offer to a very large public masterpieces of literature and music, presented and interpreted by those who know them best and are capable of bringing out their most original qualities.

* * *

We now come to our main daily productions, which are l'Heure de Culture française and l'Université radiophonique internationale.

Our principal cultural broadcast is l'Heure de Culture française, featured in the National Programme every day of the week, from 8 to 9 in the morning.

It is devoted:

on Monday, to Eastern civilizations,
on Tuesday, to a literary miscellany,
on Wednesday, to scientific knowledge,
on Thursday, to intellectual life,
on Friday, to Western civilization.

We believe that this arrangement offers the widest variety of subjects which can be handled by radio, that is, without illustrations, figures or diagrams on the blackboard.

These broadcasts are all equally varied; for all of them comprise within the space of an hour, five or six items each lasting less than ten minutes, in which the same subject is considered from different angles.

For example, the broadcasts on Monday (Eastern civilizations) and Friday (Western civilization) give us more or less regularly a lesson in geography, a lesson in political or economic history, a lesson in the history of civilization or religion, a lesson in art and customs and, whenever possible, an account of a recent voyage or of a reporting job done in the part of the world under discussion. In this way we feel that we reach almost everybody; we interest everyone who is interested in anything.

* * *

Our ambition however, goes even farther. In order to complete the pattern of cultural broadcasts throughout the week, and to try to reach, not only the French public, but listeners from all countries in Europe - from all over the world, if possible - we offer, on Saturday, l'Université radiophonique internationale.

This programme was started at the beginning of 1949 at the suggestion of Mr. Wladimir Porché, General Director of RTF, in response to a recommendation by Unesco. The aim was to create, with the collaboration of radio organizations in other countries, a programme presenting the big names of international science, scholarship and criticism, speaking on subjects that were capable of retaining the attention of the public in these various countries.

It was a bold undertaking, especially because of the differences of intellectual and cultural level between countries, or even, as I have said earlier, between one region and another in the same country.

There were great difficulties to be met and I must confess that we have not yet been able to surmount them all. But at least we have made much progress, for Université radiophonique internationale, in addition to the countries represented on its councils only by observers, has received the adhesion of fourteen States: Austria, Belgium, Federal Republic of Germany, Greece, Israel, Italy, Japan, Luxembourg, Netherlands, the Saar, Sweden, Switzerland, Vatican City and Yugoslavia.

Once again, we cannot tell the whole story of this work, nor even cite all the themes dealt with during the past seven years.(1) The themes of this programme are extremely varied, and always as closely related as possible to current events. They are treated by leading personalities in Europe, America and the East.

Let me conclude this report by recalling that URI is not a closed shop and that all radio organizations wishing to join it may do so at any time.

Université Radiophonique Internationale

List of the principal themes dealt with during the second half of 1955
and the first half of 1956

I. EUROPE AND THE UNIVERSITIES (that is, the work of the great universities in the formation of Europe):

by Mr. Lucien Febvre (Paris), Mgr Blanchet (Paris), Mr. Crombie (Oxford), Mr. Giovanni de Vergottini (Bologna), Mr. Salvador de Madariaga (London), Mr. Hervé Harant (Montpellier), Mr. Diego Valeri (Rome), Mr. Maxime Leroy (Paris), Mr. Andréas Staehelin (Basle), Mr. Henri de Ziegler (Geneva), Mr. Hans Venke (Hamburg), Mr. Léon Van der Essen (Louvain), Father Ravier (Lyons), Mr. Wilhem Treue (Göttingen), Mr. Mario Roques (Paris), Mr. John Brown (United States of America), Mr. Paulo Carneiro (Unesco) and Mr. René Garneau (Canada).

27 talks

II. WRITERS AND THE EUROPEAN IDEA

by Mr. Maxime Leroy (Paris):

13 talks

III. THE ORGANIZATION OF EUROPE

by Mr. Jacques Benoist (Paris):

4 talks

IV. THE GREAT RELIGIONS OF THE MODERN WORLD

by Father Van Bulek (Louvain), Mr. Mujeeb (New Delhi), Mr. Sharma (New Delhi), Father Houang (Paris), Miss Makhali P'hal (Paris), Mr. Hideo Kishimoto (Japan) Messrs. Fumio Masutani and André Chouraki and Father Daniélou (Paris), Mr. Edmond Rochedieu (Geneva), Mr. Eric Peter, Mr. Victor Baroni (Geneva), Abbé Gauthier, Mr. Massignon (Paris), Mr. Kurt Wagner (Mainz), Mr. Lortz (Mainz), Pastor Boegner (Paris) and Mr. Holzamer (Mainz):

27 talks

V. ASTRONOMY: THE COSMOGONIES

by Sir Harold Spencer Jones (London),

14 talks

VI. THE BIG INDUSTRIES

(a) IRON METALLURGY:

by Messrs. Pierre Benoît, Jacques Ferry, Jacques Thibault, Louis Charvet, Léon Aveline, Jean Dupuis, Robert Morizot, Marc Allard, Pierre Poissi and Georges Delbart (Paris):

13 talks

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(1) See annexed list of the principal themes treated during the second half of 1955 and the first half of 1956.

(b) THE NON-FERROUS METALS:

by Messrs. Barth (Stockholm), Raoul de Vitry (Paris) and Perrin (Paris):

14 talks

(c) CORROSION AND PACKING

by Messrs. Rudolf Heiss (Munich), Gerhard Schricker (Munich) and Gerhard Schikorr (Stuttgart):

5 talks

(d) THE AUTOMOBILE

by Mr. Biscaretti (Rome):

6 talks

(e) ATOMIC ENERGY (its peaceful uses):

by Mr. Francis Perrin (Paris), Sir John Cockcroft (Harwell), Mr. Moore (Harwell), Mr. Eastwood (Harwell), Mr. Bertrand Goldschmidt (Paris), Mr. Taranger (Paris), and Mr. Bacq (Liége):

13 talks

VII. MEDICINE

(a) INFECTIOUS DISEASES:

by Messrs. Rodhain (Brussels) and Walter Kikuth (Düsseldorf):

13 talks

(b) VIRUS DISEASES

by Mr. Verlinde (Leyden)

7 talks

(c) INFECTIOUS PARASITIC DISEASES

by Mr. Hans Vogel (Hamburg):

7 talks

(d) MYCOSES OR FUNGOID DISEASES

by Mr. Raymond Vanbreuseghem (Brussels):

3 talks

(e) TUBERCULOSIS AND ITS PSYCHO-SOMATIC TREATMENT:

by Messrs. Heinrich Huelbschmann (Heidelberg) and Walter Strauss (Jerusalem):

10 talks

(f) NEURO-PSYCHIC DISEASES

by Mr. Conrad (Hamburg, Saar):

6 talks

(g) ANTISEPTICS

by Mr. Maurice-Marie Janot (Paris):

12 talks

(h) THE SULFAMIDS

by Mr. Domagk (Frankfurt):

3 talks

VIII. NEW WAYS IN PSYCHOLOGY:

by Messrs. Erich Rothacker (Bonn), Philip Lersch (Munich), Stranger (Tübingen), Störring (Kiel) and Eduard Meyer (Göttingen):

11 talks

IX. THE AESTHETIC SENSE SINCE ANTIQUITY

by Mr. Edgard de Bruyne (Ghent)

13 talks

X. MUSICAL GEOGRAPHY OF EUROPE

by Mr. Dominique Braga (Paris):

13 talks

XI. HOW DOES ONE READ THE BIBLE?

by Mr. Jacob Kaplan (Grand Rabbi of France, Paris), Father Daniélou (Paris) and Pastor Marc Boegner (chairman of the Fédération Protestante de France, Paris):

12 talks

XII. TRANSLATION PROBLEMS

by Mr. Edmond Cary (Paris):

5 talks

THE DEVELOPMENT OF THE THIRD PROGRAMME, ITS INFLUENCE ON THE CULTURAL LIFE OF GREAT BRITAIN AND ON INTERNATIONAL CULTURAL EXCHANGE

by Mr. John Morris

In September 1956, the BBC's Third Programme will have completed ten years of broadcasting. During these years much has been achieved; and although the shape of the programme has gradually changed, we are still experimenting. The final pattern has not yet emerged; probably it never will, since the very life of a programme such as the Third depends upon a constant re-adjustment of the point of view. Nevertheless, it is now possible to form some estimate of the Third Programme's influence on the cultural life of Great Britain. In order to do this, I shall have briefly to explain the origins of the Programme.

Even before the last world war many people believed that there was among the British public a great, and largely unsatisfied, demand for culture in its many forms. Proof of this cultural hunger was soon forthcoming, for among the young men and women who were called upon to serve in our armed forces there was found to be an almost insatiable demand for serious literature, for drama, for good music, and intelligent discussion. It is possible that the changed circumstances in which so many people found themselves may have contributed to this, but it is a matter of record that publishers could not cope with the constant demand for new editions; a concert had only to be advertised to be sold out, while plays which in peace-time would have struggled for an audience drew packed houses for months on end. Later, the many splendid concerts, and particularly operas, which the members of our armed forces in Europe were privileged to hear in the immediate post-war years created an appetite, which continues today, for music of a kind which, before the war, mainly interested the leisured and cultivated classes. It was clear, then, that after the war there would be a need for a BBC programme additional to the two already in existence.

It was therefore decided to institute a new programme 'of a high cultural level, devoted to the arts, serious discussion and experiment', which should provide an alternative at peak hours to the programme now known as the Home Service. For technical reasons connected with wavelengths and coverage, it was not possible to put the new programme on the air until 1946, but meanwhile its composition was being actively considered, and the following decisions emerged. The BBC memorandum issued at the time is worth quoting in full since it is still, ten years later, a completely valid statement of our aims and object:

> 'It can be assumed', the memorandum states, 'that the audience will include the most intelligent, receptive people in all classes, persons who value artistic experience all the more because of the limited opportunities they have of enjoying it. Such an audience will demand an adult, as well as a sensitive, approach to a wide range of subjects. They will wish to hear ideas discussed and will have a confirmed desire for knowledge.
>
> The programme will aim at the highest standard of selection and performance in all departments of broadcasting. It will give listeners the chance to hear what is best and most significant in other countries, and the BBC will seek once again to take the initiative in inviting to Britain persons of international repute. The Programme will draw as fully as it can on sources both inside and outside Britain in music, drama and talk. Above all, we will seek to go outside our own resources so that our own productions will not be the only standard of comparison.
>
> Since the Programme is intended to be of artistic and cultural importance, it must secure the goodwill of writers, composers, performers, as well as listeners. It will not continue to stimulate the interest of the public unless authors, playwrights, composers and critics will take a far greater interest in radio than they do at present. The Programme must seek all the time to go beyond established reputations, however. To find what is new and significant it must use its own judgment, while keeping in touch with the professions, the universities and learned societies and similar bodies both here in Britain and abroad.
>
> Above all, the Programme will experiment. If the experiments succeed, we shall adopt them for our wider audiences in the other programmes. If they fail, we shall try other experiments.
>
> An essential feature of the Programme will be the absence of fixed points. This is vital if operas, plays and many of the great musical works are to be performed in full, and authoritative speakers are to be given adequate time to develop a subject. In this Programme no attempt will be made to appeal to all listeners all the time. It will be designed for selective listening. We hope it will come not only to be a Programme of great significance in the life of the country, but also one that will give pleasure to a widening audience of all classes and ages to whom the riches it has to offer would otherwise be permanently denied'.

I ought perhaps to add, because our intentions have sometimes been misunderstood, that the Third Programme is not, and was never meant to be, what is generally understood as an 'Educational Programme'. It is addressed specifically to a minority audience; one which has reached a high level of education, and which would resent any attempt to talk down to it. Naturally, much of its spoken-word material is of an educational nature, but the assumption is made that the listener already has a considerable knowledge of the subject under discussion. We are sometimes criticized for what is regarded as the excessively high standard of many of our talks; and indeed by lowering the standard it would doubtless be possible considerably to increase the number of listeners. If we adopted this course, however, the Third Programme would inevitably, in the course of time, become a mere extension of the Home Service, and would thereby cease to have a raison d'être. Moreover, many distinguished speakers, both British and foreign, who are at present glad to speak in the Third Programme as it is at present constituted, would cease to do so should any attempt be made to widen its appeal. Incidentally, I have heard the suggestion made, though never in my own country, that the Third Programme, because it is admittedly designed to interest a minority, is undemocratic. But a minority, especially when it contains most of those upon whom the cultural vitality of the country depends, has just as much right as any other to have its tastes catered for. To ignore them completely would be, so it seems to me, to misinterpret the very spirit of democracy.

We do not, then, make any effort to appeal to everyone all the time. On one issue, however - and it is a matter that crops up whenever broadcasting is discussed - our intentions have always been clear. There are those who intensely dislike being 'talked at', who demand 'performance' and nothing else, who find popular exposition both condescending and irritating - 'highbrows' is the name given to them by their opponents. On the other hand, there are those who want things to be explained, believing that the generally cultivated person no longer exists. Compromise on this issue antagonizes both sides. We have therefore always hoped that our audience will enjoy itself without crutches, so to speak, and will satisfy its desire for knowledge without a primer.

I should like now to say something about the British public's response to the Third Programme. In 1952 the BBC Audience Research Department undertook an investigation into the nature and size of our audience, and from this the following facts, which I have selected from among many others, emerged:

It appeared that at least 1,600,000 people over the age of 21 listen to the Programme once a week, while a further 2,800,000 hear it between once and three times a month. Compared with the millions who listen to the Home and Light Services every day, these figures are doubtless not impressive, but when they are considered in relation to the nature of the Programme itself they seem to me to be extremely important. Moreover, it is worth noting that anyone who listens at all to the Third Programme listens to it with concentration; it is never, by its very nature, switched on as a background noise during the performance of other activities, as on occasions are nearly all other radio programmes.

The 'class structure' of our audience is also illuminating. It was found that 28% of our listeners belong to the upper middle classes; 37% to the lower middle class; and 35% to the working classes.(1) In Great Britain, despite the social changes which the country has undergone since the war, there is still a high correlation between education and social status, such as is not found, I believe, in any other European country.

There has not been, as far as I have been able to ascertain, any diminution of our audience in recent years; in point of fact I have a feeling, though I cannot substantiate it by actual figures, that it has tended slightly to increase. In any case, the figures I have quoted do at least indicate that the Third Programme is satisfactorily doing the job for which it was specifically founded.

One further point I must mention. The Third Programme, when it was first brought into being, was not primarily intended to be a patron of the arts, although, of course, it has always needed the services of creative writers. With the gradual disappearance, however, for economic reasons, of the type of literary magazine interested only in work of the highest quality, the Third Programme has come gradually to fill the function of patron. It is a melancholy reflection on the state of our civilization that in Britain the Third Programme is now almost the sole remaining market in which quality is the only criterion of acceptance. We feel that it is a privilege to be able to encourage young writers and composers of promise in this way.

Everything I have so far said is in justification of the Third Programme. It has, as you are doubtless aware, been consistently attacked by the popular press in Britain on the grounds that the money spent upon it is not justified by the size of the audience. It is an argument to which hitherto we have not felt it necessary to pay great attention; and it would be a sad day in the history of European culture if creative work of every kind is to be valued only in relation to its popular appeal. There is, however, one entirely valid criticism which may be levelled against all programmes of Third type, and it is this. The Third Programme is specifically designed to interest a cultured minority; in point of fact the very people who are in a position to satisfy their cultural needs from many other sources; from this angle it is much more difficult to defend the existence of the Third Programme.

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(1)

Programme	Upper middle class	Lower middle class	Working class
Light Programme	3%	18%	79%
Home Service	7%	24%	69%
Third Programme	28%	37%	35%

I come now to the international aspect of the Third Programme. From the very beginning it was realized that, although we had a duty to represent the best in our own cultural heritage, we had also a responsibility to give our listeners the opportunity to hear the great classical works of the European repertoire, and, what was more difficult, to introduce modern works hitherto unknown in Britain. In this connexion, it would not, I think, be an exaggeration to state that the present popularity in Britain of the plays of Jean Anouilh, for example, is largely due to the Third Programme, which broadcast most of them long before they were seen on the London stage. The plays of Ugo Betti are another instance that comes to my mind, and I could, of course, quote many others.

If you will permit me to digress for a moment I should like to remind you that the British have the reputation in Europe of being the worst linguists in the world. Like most generalizations, it happens not to be true, any more than is our own private fantasy that most people who listen to the Third Programme are more or less bilingual in French and English. Nevertheless, we do regularly broadcast talks and plays in the original French often followed by an English translation and we know that they are widely appreciated. I have often wondered what sort of a response European broadcasting organizations would obtain to a performance of a full-length play in English. French, since it is an obligatory subject in our schools, is naturally the most widely understood of all foreign languages, but we have also on occasion broadcast programmes, poetry for the most part, in Italian, Spanish, German, Portuguese, and Greek.

Music accounts for no less than 54% of our entire broadcasting time, and I should like to take this opportunity to thank our European friends for the many splendid programmes with which they have provided us. In so rich a field it is perhaps invidious to mention names. Nevertheless, we are particularly beholden to Radiotelevisione Italiana for a constant stream of operatic performances, and to various German and Austrian stations for many performances of works by Wagner and Richard Strauss.

The actual staff of the Third Programme is extremely small. There are only sixteen of us;(1) and this total includes announcers and secretaries. But we do not, of course, produce our own programmes. This is done by the various 'supply departments', as we call them, of the BBC as a whole, with all of whom we have constant meetings in order to discuss our needs and wishes.

CULTURAL BROADCASTING EXPERIMENTS IN GERMANY

by Mr. Joachim Schickel

A year ago, we decided to extend our cultural broadcasts by organizing a Third Programme in Hamburg. Over and above our principal programme schedule on medium wave and on ultra-short waves, we wanted our listeners to have a third choice.

In 1954, we experimented with a Third Programme for ten days - from Christmas to New Year's Day. These broadcasts were addressed to listeners interested in cultural, political and economic questions treated at a high level. The results of this ten-day experiment encouraged us to repeat it. True, the days between Christmas and the New Year are good listening days, with a bigger than normal audience. It therefore seemed important to renew the experiment under normal listening conditions and over a period of several weeks. Accordingly, we organized a series of daily broadcasts for a period of 38 days, from 18.00 hours until midnight. Our production staff was that of the Hamburg Night Programme, and consisted of a Director, two editors, one producer, an assistant and a secretary.

This experiment was not conducted on the large scale of the BBC Third Programme, nor could we count on the wide experience of the Club d'Essai of the Radiotelevision Française or the Terzo Programa of Radio Italiana. In Western Germany, broadcasting is handled by eight stations which are independent of one another. Our experiment could therefore only be carried out on a small scale which might serve as a sample for a German Third Programme.

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(1) The BBC has an established staff of about 13,000.

We tried to produce programmes which would be suitable to our own requirements and not simply German versions of BBC programmes. Nevertheless, the Club d'Essai, the BBC Third Programme and the Terzo Programa gave us extraordinary stimulus and provided us with very useful samples. Through the kind co-operation of Messrs. Tardieu, Morris and Razzi, we were able to offer complete programmes from Paris, London and Rome during five of the 38 days of the experiment. Thus German listeners were able to study and compare the methods of foreign cultural programmes.

I would like at this point to enter into some detail. Our weekly time schedule was divided in the following manner: 55 per cent was given to the spoken word and 45 per cent to music. The spoken programmes consisted of cultural, political and economic items. Here at random are a few subjects: Gertrude Stein and her influence on modern American writers; "Der Sechste Gesand", a story written for broadcasting by Ernst Schnabel; a discussion on the problems of illustrated journals; current political problems; criticism of consumer methods.

The professed aim of this Third Programme, to give cultural and political headlines, has already inspired several long-term programme series, for instance, five literary lectures on the almost unknown poetry of Rudolf Bocchardt; some of the best European plays, such as "Under Milk Wood" by Dylan Thomas, and "C'est vrai mais il ne faut pas le croire" by Claude Aveline, which won the Italia Prize. Another very successful production was William Faulkner's "Requiem for a Nun".

In 1954, we broadcast a series entitled "Nine days of Latin" and this year a similar series entitled "Nineteen days of Greek", with talks by famous philologists, such as Karl Kerényi and Karl Reinhardt. These talks demonstrated the importance to modern life of ancient traditions. Talks by scholars - and in this connexion I would especially mention a talk by the philosopher Bertrand Russell - show that difficult problems can be treated by radio without causing unfavourable audience reactions, given the charm and force of a superior intellect.

Perhaps the most interesting series of all was the one called "German History of our Times, from 1919 to 1955". This was given in 38 daily programmes, which coincided exactly with the number of days of the experiment. Among the subjects were: The Weimar Constitution: The times of Max Reinhardt; The Golden Era of the Berlin Theatre; The Rise and Fall of National Socialism; the Bauhaus in Germany and the U.S.A. These programmes were broadcast in different forms - as features, as historical talks or as personal interpretations by statesmen.

As already explained, nearly half the time was given over to music. Half this music was classical or romantic, by such composers as Händel, Bach, Mozart, Bruckner and so forth. Most of the other half was modern music by composers from Anton Webern to Dallapiccola. The remaining small percentage was designed to allow listeners to compare different forms of jazz. During the ten days experiment, contemporary music was extensively broadcast, but since this was strongly criticized, we decided to give more time to traditional compositions.

These experiments taught us that in Germany a permanent daily Third Programme would have to be easier to listen to and of greater scope. We therefore decided to introduce entertainment broadcasts, but on an international scale and on a higher level than the usual programmes of this sort. For instance, we took four famous classic chess games, played at chess meetings, and had them performed in feature form. Similarly, we demonstrated the development of the detective story by broadcasting a series of five detective radio plays adapted from well-known writers such as Wilkie Collins and Raymond Chandler.

A special innovation in our service was called the "interval" or in German "Die Pause des dritten Programms", which some of our critics ironically called the best part of the programme. These intervals, lasting from five to ten minutes, were designed to give listeners a chance to rest and think things over.

Finally, I want to give you some data concerning our audience. As mentioned in Dr. Linfert's report, the Night Programme (Hamburg and Cologne together) has about 250,000 listeners. The first Third Programme experiment which was carried out in one sixth of the Hamburg-Cologne region, had about 70,000 listeners. This year, we have included Berlin and the estimated audience is 150,000 listeners. Fifty per cent of listeners approved the service unconditionally; 46 per cent approved parts of it and disapproved others and 4 per cent disapproved entirely. The year before the negative percentage had been 26 per cent.

In the near future, we hope to establish a Third Programme Service for a period of six months. This service may continue indefinitely, or it may be dropped, but we believe that a Third Programme should be organized to present the best of other European broadcasts of this nature, and to include the best programmes broadcast by the regular services.

THE "CLUB D'ESSAI" AND ITS CONTRIBUTION TO THE CULTURAL EFFORT OF RTF

by Mr. Jean Tardieu

In order to define the Club d'Essai's part in the cultural effort of RTF, I should like to make use of a botanical or horticultural image.

As a producer of programmes, this service may be said to represent a hybrid in the immense radiophonic garden. It was born to hasten the growth of an independent radio art; it has blossomed on all sides and spread its branches widely throughout contemporary artistic life. Yet its roots lie deep in the rich soil of our cultural and artistic heritage.

In the work of producing programmes, the method of the Club d'Essai is intermediate between that of a laboratory for artistic creation and the Third Programme of the BBC. It is, by the way, a contemporary of the Third, since both were founded 10 years ago.

When considering the growth of the Club d'Essai during the past few years, two things are to be noted: it developed out of a purely experimental organization, the "Studio d'Essai"; and it has itself given birth to a research institute which studies scientifically the various aspects of radio and television - the Centre d'Etudes de Radio-Télévision.

Such a development over the short space of 15 years appears significant. We all know how quickly the arts of our time evolve, particularly those like the cinema, radio or television, which are closely related to great scientific discoveries and to the rapid extension of technical facilities.

Centuries were required for the great disciplines of art history to emerge from childhood to maturity, from their "primitives" to their "classical" masters; yet only a few years were needed for an art like radio to traverse the same evolutionary process.

That is why the short but eventful existence of this organization reveals - in a specific field which is only one example among many - the three principal stages in the art of radio. The first stage - that of the "Studio d'Essai" - as Pierre Schoeffer conceived it - was the miraculous discovery of a new means of expression solely devoted to exploring the auditory field. This means of expression was then deepened; there was born an allusive and elliptical language that creates its own metaphors, gives a new interpretation of space and finds itself facing the intoxicating prospect of re-creating, compressing or extending time at will.

The second stage - that of the "Club d'Essai", as it exists today - makes maximum use of all discovered methods in terms of a restricted but regular programme. It has improved those means and applied them to every field of radio art, from farce to documentary, from song to operetta, from music to the drama. In all these fields the quest was for quality, without concessions to the easy or the popular. The aim was to make a contribution to art in general through worthwhile work. In the pursuit of that aim the Club d'Essai stands for the unceasing and systematic search for fresh talent - creators and executants - and for the wish to bring to the microphone artists of established reputation - writers or musicians - who would find in radio a new field of work, a new approach to their public, while at the same time contributing to the enrichment of radio art.

The third stage, represented by the "Centre d'Etudes de Radio-Télévision", is the period of awareness and of reflection, the classical age, we might call it, when radio and television take stock of their immediate past and survey their boundless future. Asking themselves three fundamental questions - what? how? why? - they seek a better knowledge of themselves, of their public and of the degree of their responsibilities to that public.

In point of fact, the last "stage" has not supplanted the one before it, for the "Club d'Essai" and the Centre d'Etudes pursue their way side by side within the same administrative department and serve each other's purposes. For example, the Club d'Essai lends its radio time to the productions of the Centre d'Etudes, and the Centre d'Etudes sends to the Club d'Essai new talent that it has discovered and trained. The difference between them lies in the fact that the Centre d'Etudes is a scientific service which does experimental research in all fields pertaining to radio - among them listener psychology, the sociology of the public, the study of the voice, the conversion of sounds, the aesthetics of poetry and music, pronunciation, jurisprudence. Its activities also include the magnificent research work of Pierre Schoeffer and his Concrete Music group. The Club d'Essai, on the other hand, has remained more or less what it was at its foundation 10 years ago, a production service in charge of a regular programme in which all kinds of new ideas are tried out.

The Club d'Essai goes on the air from 5 to 10 hours a week, according to the season, either on its own transmitter or as a guest of one of the three large programmes. In the past ten years it has transmitted several thousand hours of broadcasting. But figures prove nothing; what counts is not quantity, but quality, and the short-term or long-term effects of an activity which makes for the constant renewal of ideas, forms, professional staff, and for the cultural enrichment of the listening public. More recently - slightly over two years ago - a new task was assigned to the Club d'Essai: that of creating a special, experimental programme in frequency modulation. The Club d'Essai eagerly accepted this important responsibility, which involves preparing and producing a daily programme almost exclusively devoted to music and lasting several hours (from 2 p.m. to 11 p.m.). Here again it has maintained its traditional standards and its marked taste for programmes of high artistic quality and cultural value, but it has tried to avoid pedantry and to profit by the experience of the Centre d'Etudes.

The Club d'Essai, the Centre d'Etudes and the Frequency Modulation programme are, as I have said, combined in a single department of the Directorate of Artistic Broadcasts. They thus have behind them more than 10,000 hours of broadcasting. It would be idle to try to give even an approximate idea of this experience simply by listing titles of broadcasts or names of collaborators. I think it better to define the purpose that the Club d'Essai has assigned to its various programmes, its "avant-garde" programme and its musical programme in frequency modulation, and to indicate what fundamental "principles" or basic observations have guided its work.

The aims and rôle of the Club d'Essai as a research service may be summarized as follows:

to search for content (little known works, both old and new);
to search for forms (production of original works for the radio);
to search for techniques (maximum use of electro-acoustic means of expression and production);
to search for new talent (or talent new to radio);
to reflect the activities of the young (in all fields of art).

The "principles" guiding the Club d'Essai's work are contained in the following few remarks.

When we consider the development of the new technical means of communication, and principally of radio and television, we are struck by the fact that these media afford us - or can, when they are put to their best use - a direct, concrete and immediate contact with reality and especially with reality in the form of men and women.

There is a great difference in kind between the printed page, which conjures up things by means of words, that is through concepts, abstractly, therefore, and radio which, through sound recording, brings us authentic sounds and voices, or television, which, with the help of film, brings us a thruthful picture of things.

In the first medium (books), the appeal is to intellectual knowledge, to reason, to the faculties of memory, to the manipulation of ideas, or even to pure imagination.

The other medium (radio and television) appeals first and foremost to the sensibilities, the emotions, the affectivity of its public. The listener or the viewer receives certain emotional impacts or shocks. Of course it is possible for these shocks to remain without effect but aesthetic shocks, for example, carry a deeper message and can, from effect to effect and as it were from wave to wave, reach the higher regions of the intellect.

As a first consequence of this observation, no general condemnation can be made a priori of such a medium on the ground that this sensitive or sensorial approach is "inferior" to the purely intellectual approach.

There is really no difference in hierarchical position or in level, but simply a difference in kind between them; and obviously, where aesthetic knowledge is concerned, the approach through the senses is much more rewarding.

It is as though the immense progress made in the reproduction and diffusion of sound and images had, as it were, freed the eye and the ear of a hodge-podge of tasteless, lifeless errors and approximations, of a blanket of fog or cloud of dust which was obscuring those impressions.

Today, we hear the original voices and the individual sounds of instruments; and films and television reproduce, more accurately and more faithfully as each day goes by, the true images of people and things and bring them into our homes.

Commonsense shows the immediate consequence of these facts: it is what I should call the "abolition of privilege" in knowledge and culture. From now on, millions of people will be able to obtain an exact idea of a musical or literary work which otherwise would have remained unknown to them; this was formerly the privilege of the few.

Another consequence of this immediacy, this direct contact with works of art and objects which the new technical media afford us (I may borrow a term from sound recording techniques and call it "high fidelity") is that these media, which work first of all upon the senses, can be effective even when they do not hold our individual and conscious attention.

They seem to act like scouts in advance of our cultural development; they stir our awareness, then awaken our curiosity and spur our knowledge. A flash, an image, a few words, a movement of a symphony, are enough to bring us a revelation of sensory knowledge. This observation could of course be put, not to the credit, but to the debit of the technical media. Much has been said about the danger of mental inertia, of loss of attention, of the consequent lowering of our intellectual level, which we risk when we abandon ourselves to the "ready-made" programmes of the radio. I am not altogether sure that this is true. I believe that each medium must be considered in its right perspective, in relation to the scope or the limits of its possibilities.

It is, in the nature of the aesthetic image, whether auditory or visual, to be effective with brevity, to be quickly perceived and registered by our minds, with a minimum of attention. But that is not the point: once the threshold is crossed, the important thing is what happens afterwards, what develops in the intelligence after this moment, after this shock which may have been almost instantaneous, and perceived almost unconsciously.

A third observation derives from the other two. Radio, which sends this rain of exact impressions and words, of authentic voices and works of art, is like a cloudburst that waters the human soil. What we are doing, if I may be allowed the expression, is work of cultural "meteorology". A great modern French philosopher, Gaston Bachelard, in a lecture given at the Centre d'Etudes, said that the radio had set up the permanent circulation, about the earth, of words in suspension which transport an important part of human knowledge; and he suggested that this sphere endowed with the gift of speech should be named the "logosphere".

Very well, then, we believe that the rôle of any organ of cultural broadcasting is to help enrich this "logosphere" as much as possible - in order that anybody at any time may be able to draw upon this wealth of culture and art, to receive the initiating shock, that fragment of poetry, music or learning which sometimes suffices to arouse the mind to higher forms of curiosity or - who knows? - to the discovery of a vocation.

Doubtless it is right, and necessary - and this is one of the tasks of our Centre d'Etudes and of the Service des Relations avec les Auditeurs - to try to form the best possible idea of the size, psychology and sociology of the public and to establish the closest possible contact between broadcaster and listener, between producer and consumer.

Yet I do not believe that we need to limit ourselves absolutely to specifically directed, specialized broadcasts for a particular public. The basic principle of radio is that there should always be a margin for unforeseen contingencies, that different programmes should be flexible enough to include different categories of listeners. A shift must be possible from one category to another; in short, the conscious will and chance must collaborate, a form of collaboration which in art and culture, has always been fruitful.

* * *

Such are the aims that we have set ourselves and the few principles that have guided us. An analysis of the Club d'Essai's programmes over the past ten years shows that the main stages in this service's production have corresponded to one or other of these aims,to one or other of these principles.

When independent art of the radio was called for, innumerable attempts were made to bring known and unknown authors, composers, programme directors and actors to compose original works specifically designed for radio; and when, after many failures, this effort was rewarded by a few successes - such as the Prix Italia bestowed upon the "Joueur de Flûte" of Marius Constant - we felt that our labours had been worthwhile.

Again, when it was sought to adapt famous classics for the radio and make them easily acceptable to every listener, our efforts were no less intensive. We "adapted" novels or plays, such as "Les Thibault" by Roger Martin du Gard, and we prepared what might be called "digests" for a whole series of "special numbers" devoted to a few important subjects. In this connexion, I should like to cite a work by the young writer F. R. Bastide, "Dans les petits papiers de M. de Saint-Simon", which, in a one and a half hour broadcast, gave us the essence of the personality and work of our great memorialist.

I have already spoken of our effort at verisimilitude, of our desire to bring to the listener the authentic voices of great men. We have taken advantage of every occasion to have our best writers, our best poets - Gide, Claudel, Supervielle, Malraux - read their finest pages.

We have tried to familiarize our listeners with foreign literatures. I may quote the series called "Poésie sans passeport" by Armand Robin, which presented to the French public significant works of foreign poetry (Russian, English, Dutch, Czech, Chinese, German, Italian, Spanish, etc.). The original texts accompanied the translations like musical counterpoint.

Next we measured the extent to which music was practised in France by amateurs. A weekly broadcast called "Les musiciens du Dimanche" which continued for several years, allowed us to hear orchestras, quartettes and choral societies consisting of well trained and often highly talented amateurs drawn from all classes of society. We discovered that our country was much more musical, or had become much more musical, than was commonly believed, no doubt precisely because of the increasing influence of radio and recordings.

Then we set about to find and train new talent. The Club d'Essai has continued to act as a vital cultural centre for young people from all artistic walks of life. Many of them - writers, composers, conductors, journalists, singers, instrumentalists, actors, song writers, programme directors, music hall artists and producers - have since then made their name in radio and elsewhere, in journalism, letters and music and on the stage.

Today one of the most active branches of the Centre d'Etudes is a television seminar at which some 60 young people receive informal, lively and full instruction covering everything from the technical study of photography and filming to the relationship between sound and image and the composition of a scenario.

In music, a special effort has been made to help young composers to become known. Ten years ago, at the time when the *Club d'Essai* was founded, a "*Banc d'essai des jeunes compositeurs*" was set up, by means of which all the young composers who are now prominent had their works played at public concerts. This "*banc d'essai*" which a few years later was warmly encouraged by the Music Division of Unesco, was the nucleus of an institution organized by the International Music Council and called the "*International Rostrum of Composers*", a vigorous and very useful organization now in full swing, which gains new support from participating countries every year.

Still speaking of music, the *Club d'Essai* has of course deployed a much more important and wider cultural effort since the directorate of RTF put it in charge of its special Frequency Modulation programme. This programme was designed to offer the public the widest possible choice of music: light music, classics, modern music, jazz, song, operettas etc.; yet the proportion of "great music" is very high, this programme being intended for the ever increasing number of listeners who love good music and who more or less coincide with the public that buys long-playing records of high technical and artistic quality.

Under this programme, two series of regular broadcasts might be mentioned as fulfilling a typically "cultural" function. One of them, by Mrs. Micheline Banzet, is called "*Trois jours avec ....*". Here a single subject is presented in three one hour broadcasts on three successive days at the same time. These broadcasts are devoted to the musical history of all times and all countries. Sometimes their subject is the literary or critical work of a composer like Schumann, Berlioz, or Stravinsky, sometimes it is the life of a great conductor, a great executant or even of a famous orchestra; and this affords an opportunity to play, during the broadcast, long extracts of musical recordings relating to the subject. The other series, entitled "*Accord parfait*", by Claude Roland-Manuel, is a quiz type of broadcast. Listeners are asked questions of varying difficulty which enable us to ascertain the - sometimes remarkable - amount of musical erudition among our listeners.

I should now like to mention a curious fact related to what I have already said about the accelerated growth of the mechanical arts. Everyone knows that at the beginning broadcast scripts were normally read by a single voice, by a single speaker. Soon, however, a second voice and then several voices spoke in reply, until there was formed what was then called "radiophonic theatre", reproducing, in shortened form, the history of the ancient drama or of medieval mystery plays.

And yet, after for years exploring the possibilities of this aerial drama, after having, like most radio organizations, steadily improved methods of production, exploited all the resources of sound levels, vocal differentiation, treatment of voices by electro-acoustical means such as frequency filtration, after having made careful use of sound, speech and musical sound mixing and after preparation of the subtlest sound atmospheres - our producers today have rediscovered the "*one-voice reading*" of dramatic or literary masterpieces and with it have recorded, for several years, notable and quite unexpected successes!

Is this not another example of our present day taste for seeking fresh inspiration in the sources of "primitive" or, at least an extremely simplified, art? Perhaps the threat of television has prompted radio to return to the eternal magic of the human voice, to assert its power as "bard", and story teller, rather than engage with television or the cinema on a battleground where it risks defeat. Another contributing circumstance is the fact that radio sense has become so instinctive in actors, and the work of the programme producer and engineers has become so perfect, that big effects are no longer necessary; nuances can do all the work.

I certainly do not wish to generalize and along with this "one-voice reading", complex, carefully and tastefully programmed work retains all its value, all its power of suggestion and enchantment within the rich gamut of radio forms. Nevertheless, this rediscovery of the evocative power of the simple text is significant; it is reassuring evidence of the permanent virtue of the written word. Books, and let us not forget it, have not been "killed" by radio, nor by the cinema, nor by television; the written work continues, alongside its juniors, the microphone, the record and the film, to form the indispensable basis and safeguard of all culture.

I should like to conclude this rapid review with a reference to a broadcast programme given with great success, before an invited public. This is "Le Masque et la Plume", by F.R. Bastide and M. Polac. Once a month, on the stage of the "Vieux Colombier", before a packed, and highly intelligent audience, these young producers gather dramatic and literary critics together and get them to discuss in public a recent play or new book. The session is enlivened with literary games, in which the audience takes animated part, and with the presentation of short plays performed without scenery. The success of the programme, which often discusses quite difficult works, is yet further proof of radio's effectiveness as a live centre of culture and creative work, a function which the Club d'Essai has tried to fulfil within RTF to the full extent of its powers.

THE CULTURAL AND EDUCATIONAL MISSION OF THE SOVIET RADIO

by Mr. Viatcheslav Tchernychev

The Soviet Radio aims at giving the fullest possible satisfaction to the ever growing cultural needs of the people. It broadens the horizon of its listeners, enriches their cultural and scientific knowledge and offers them artistic and aesthetic training.

The total duration of the three programmes of the central radio station (Radio Moscow), which broadcasts to the whole population of the Union of Soviet Socialist Republics, is 50 hours a day, about 40 of which are devoted to art subjects and to the popularization of science. These three programmes are simultaneous and are relayed by many stations. Thus listeners are able to choose, for example, between a concert, a play or a popular science lecture on the peaceful uses of atomic energy.

The Soviet Radio aims at helping listeners to understand music, literature and the arts and to appreciate them more fully. To this end, it is customary for special talks, lectures with musical accompaniments, reports and explanatory comments to be broadcast when musical or literary works are presented.

The services in charge of artistic broadcasts prepare many different kinds of programmes with highly varied material. Most of them are planned for the general public.

Every day, Radio Moscow broadcasts to the population of the USSR 400 musical works, and every week sends out more than 1,800 musical programmes, predominantly orchestral. It gives at least 250 broadcasts annually in the series "Theatre over the Air", which presents new stage productions to its listeners.

Radio Moscow has an enormous library of disc and tape recordings of the masterpieces of national and foreign music, literature and drama. These recordings are broadcast for the general public on Sunday in the "Recorded musical evenings". The main studio of Radio Moscow, fitted up as a concert hall, is then thrown open to the public. These concerts, organized by well-known musicologists, are highly successful. Millions of people have in this way been able to hear the works of Glinka, Tchaikovsky, Scriabin, Glazounov, Rachmaninoff, Grieg, Saint-Saens, Bizet, Ravel, Kreisler, Prokofiev, Shostakovitch, a selection of Beethoven symphonies conducted by Toscanini, scenes from Shakespeare played by eminent Soviet actors, etc.

The educational music broadcasts are extremely popular and are presented in many different forms. Many of them are already several years old, and have won a secure place in Soviet radio. Among them are: "Do you know that...", "Concert Quiz", "How to understand music", "Musical lectures", "Musical dictionary", "Musical ABC".

The broadcast called "Musical ABC" is intended for listeners who are without any knowledge of music. It deals with the fundamentals of the art of music and with the different forms of musical expression. Listeners are made familiar with many musical terms, with the ideas of melody, harmony, consonance, with forms and types of musical expression, with music notation, etc.

The broadcast called "How to understand music" serves as a kind of introduction to a fuller and more detailed programme of educational transmissions. It aims at giving fairly systematic and thorough, not just fragmentary , knowledge.

The "Musical Lectures" are designed to offer listeners a coherent body of knowledge about the most famous national and foreign composers and about world masterpieces of music. These lectures are intended for the pupils of large secondary school classes, for students in institutions of higher education and for members of amateur societies. They are given by eminent musicologists, professors at the Moscow Conservatoire and well-known Soviet composers.

The educational broadcasts undoubtedly help listeners, especially young listeners, to acquire a good understanding of music and literature and to form their own views on these questions. To reach as many listeners as possible, these educational and art broadcasts are given as part of the first programme, which is relayed by many powerful stations at the most popular listening hours.

The first programme of Radio Moscow regularly includes news, reviews and items of cultural value. Here are a few titles of broadcasts in this class: "The theatrical life of the USSR", "Round the concert halls and theatres", "Musical life abroad", "Book reviews", "Round the museums and exhibitions", "Portraits of orchestral conductors", "New books", "Novelties in foreign literature", "Songs of my homeland", "Get acquainted with ....".

The works of great writers and composers, and of the most eminent representatives of world culture are widely disseminated in all their aspects through relays, radio adaptations or dramatizations.

The series of broadcasts "Get acquainted with ...." is a kind of musical review which introduces the public to young, unknown or little-known Soviet interpreters - singers, musicians, conductors, stage and film actors, entertainers - as well as to young composers and poets. Various types of performers take part in each broadcast, and many artists previously little known to the general public have won fame in this way. The announcer recounts, in an interesting way, the principal dates in the performer's life story and artistic life. Sometimes the performers themselves present their colleagues. Their repertory is extremely varied: arias from classical operas, romances, works of Soviet composers, fragments or scenes from stage productions, songs from films, works by young poets.

Every people, especially in modern times, develops its culture, not in isolation, but in connexion with other peoples; and every country, large or small, makes its contributions to world culture. Thus the citizens of the Soviet Union are keenly interested in the artistic and cultural achievements, in the spiritual heritage of all the peoples of the world.

In the bicentenary year of the birth of Mozart, for instance, Soviet radio and television organized a series of programmes in which the works of the great composer were performed, and relayed his operas and musical adaptations and arrangements illustrating different episodes of his life and aspects of his art.

The cultural links between the USSR and foreign countries are becoming closer every year; visits by artists and cultural representatives have been exchanged; the participation of foreign visitors in radio and television programmes is welcomed by listeners and viewers. Soviet radio and television contribute greatly to cultural contacts between the peoples of the world and to a profound understanding of the music, literature and art of the different countries.

Musical tape recordings have been exchanged with many foreign radio organizations. The radio regularly organizes "weeks", "ten day periods", or "months" devoted to the music, art and literature of a given country. These activities have become the traditional expression of the friendship which binds the Soviet people to other peoples; they help to make the culture of foreign countries better known. The Soviet radio offers many engagements to foreign artists, performers and orchestral conductors on tour in the USSR, and it broadcasts their productions and concerts.

As part of its ordinary cultural activity, the Soviet Radio gives a great deal of attention to amateur artists, who are legion; for the progress of Soviet art depends upon permanent contact between professional and amateur artists - be they workers, peasants, employees or intellectuals. The countless amateur societies raise the cultural and artistic level of peoples, develop their taste, train talent discovered among the people and nourish professional art with its lifeblood. For this reason the Soviet Radio organizes national radio festivals for amateur artists and devotes a monthly chronicle to their activities. It also welcomes very often in its studios, singly or in groups, the amateur artists of agricultural or industrial enterprises.

Regular broadcasts of the Soviet radio and television are devoted to painting, architecture, sculpture, museums and picture galleries. In 1955 the central radio gave more than 1,700 literary and dramatic broadcasts, on Shakespeare, Petrarch, Dickens, Béranger, Mark Twain, Thomas Mann, Anatole France, Jack London, etc. It presented to Soviet listeners the new works of such writers as Jacques Roumain (Haiti), Mohammed Diba (Algeria), Rodriguez (Venezuela), Boren Bochu (India), Dacroub (Lebanon) and others.

There is a special programme for young people and children. The purpose of these broadcasts is to develop in the young a knowledge of the world, to inculcate moral values and the spirit of humanism, to inspire them with the love of study, etc. The broadcasts for young listeners occupy about 4 hours a day. In 1955 there were some 2,000 broadcasts of this kind, given up to masterpieces of art and to selections of foreign and national classical music.

Regular educational broadcasts are given, in series, in language intelligible to children. Their subjects are great writers and composers and their best known and most important works, different literary and musical forms, musical instruments, etc.

Broadcasts for children and adolescents are both recreational and instructive. Authors, producers and adapters make use of the most varied forms, methods and means of presentation; they enlist the aid of talented artists and very often of children themselves.

One popular children's broadcast is called "The Music Box". It is given once a week, and its purpose is to present the finest musical works to young listeners and to facilitate their understanding. Many children send letters asking for their favourites. The concerts held to meet these requests are the essential part of the broadcast. Extracts from letters of young listeners are also read.

Close attention is given to criticial and bibliographical broadcasts for children and adolescents. In order to get schoolchildren into the habit of reading worthwhile books, in particular, new books, teachers, writers and literary critics come regularly to the microphone. They present new children's books in an interesting manner and read whole chapters and selections of new works. Likewise, radio arrangements of popular books are frequently broadcast.

The Soviet Radio annually transmits some 430 talks, lectures and other broadcasts dealing with scientific and technical problems, with important works of scientific advancement and with the new upsurge in the national economy of the USSR. The heading "Nuclear energy in the service of man" gives some idea of nuclear reactions and their physical nature and of the reactors at atomic centres. Descriptions are given of the peaceful applications of nuclear energy, tracer atoms and their use in industry, agriculture, medicine, etc. The radio review "Science and technology" and various other broadcasts cover the latest achievements of science and technology throughout the world.

The natural science talks are particularly important. Distinguished biologists and paleontologists give radio talks on the first manifestations of life on our planet. At the expressed desire of many listeners, a series of talks on the origin of man is now being broadcast.

The Soviet Radio intends to make the progress of medicine better known and to popularize scientific knowledge in the field of medicine and health. "Advice from the doctor" is broadcast regularly.

In these radio programmes, much time is given to lectures and talks on farming improvements.

"The People's University" is the name given to the Soviet Radio by the listeners to all these programmes.

THIRD PROGRAMME PROBLEMS IN CERTAIN UNDERDEVELOPED AREAS

by Mr. Rex Keating, Chief, English radio production, Unesco

What I have to say is largely in the nature of personal reminiscence. It is a brief first-hand account of some of the problems and results associated with the introduction of a broadcasting schedule of the "Third Programme" type into one so-called underdeveloped country - in this case Palestine, where from 1945 to the end of the Mandate in 1948 I was responsible for the direction of programmes in the Palestine Broadcasting Service. While on leave in England at the end of 1946, I was fired with enthusiasm for the BBC's Third Programme, which had been introduced only a few months earlier. I remember writing an article about it on returning to Palestine, with the cryptic title "Caviar for Highbrows". It quoted the remark made by Sir William Haley, at that time Director-General of the BBC, concerning the Third Programme about to be introduced. I would like to quote it again because it cuts right through the official definition and gets to the heart of the Programme. Sir William said: "Yes, let it often become dull. Let it often make mistakes. Let it often under-run and over-run. Let it remember always that it is an experiment, even an adventure, and not a piece of routine. Let it arouse, and not seek to muffle, controversy. Let it enable the intelligent public to hear the best that has been thought or said or composed in all the world. Let it demonstrate that we are not afraid to express our own culture or give our people access to the culture of others. Let it set a standard, and furnish an example, which will not only raise the level of our own broadcasting but in the end affect the level of broadcasting in other lands. Let it be something which has never been attempted hitherto in any country".

This thoughtful and liberal approach to broadcasting was so appealing that I determined to try it out in Palestine. Broadcasting, I had always believed, should be used above all things as a civilizing influence. Palestine in those days was an emotional cauldron of political, racial and religious intolerance. Here was an opportunity to offer relief from emotionalism by providing something acceptable to the intellect. Of the two communities, Arab and Jewish, the Jewish was intellectually better prepared to accept the "Second Programme", as we called it, which in the beginning would have to be largely Occidental in content. Most of the Jewish community were of European origin and the majority of them were highly educated. I shall never forget the shock of discovering that the man who delivered my newspaper every morning was a Doctor of Philosophy.

The Arab community of Palestine, too, had enjoyed a high standard of education. They were, and are, exceptionally talented and, of course, there was always the spur of competition with the Jewish community.

At the time we were operating two 20 kw transmitters, one broadcasting in Arabic, the other in Hebrew. The English language programmes, relatively short, were usually carried by both transmitters simultaneously. English was, however, the common language, and moreover, in the beginning, at least, I knew we should have to rely very largely on transcriptions of BBC features, drama and talks. Music for the new Second Programmes we could handle ourselves; Palestine was always well supplied with first-class musicians and the standard of musical appreciation was very high indeed. We had no third transmitter, so we broadcast our Second Programme every night after 9 p. m. for two hours and on Saturday afternoons, for three hours or so, on the existing transmitters. The new Programme opened at the beginning of April 1947 -

about six months after the start of the BBC's Third Programme. There was no doubt about its success.

In Palestine, Government officials used to remark with wry humour that, if both the Jewish and Arab Press attacked them there was nothing to worry about; but if one side stopped attacking, then that was another matter. The Second Programme made history - both communities praised it. The only criticism was of the content of the Programme - too much Bach and not enough Vivaldi - that kind of thing. After a few weeks a pattern began to emerge. The Arab community paid little heed to the musical content of the programme - after all, it was exclusively Occidental music. But they listened to the spoken word with avidity, and - a significant pointer - they regarded the Programme as educational rather than as entertainment. To Jewish listeners, on the other hand, it was regarded as both, if anything weighted on the side of entertainment.

After a few months, we found that the Second Programme was being listened to and afterwards discussed in Youth Clubs, in settlements and even in schools and we were pressed to issue advance information of our Programme schedules to enable people to plan their listening. Accordingly, we printed a wall chart which carried the programme details for a full three months. It was so designed that it could be pinned to the wall of a club or schoolroom for constant reference. Explanatory material was printed on the back. The response was most encouraging and it became evident that the wall chart was an essential adjunct to the broadcasts. The development of what was in effect community listening,. with accompanying discussion groups, caused us to plan all the programmes in serial form. My strong conviction was that the Second Programme experiment in Palestine could have achieved worthwhile results, but, of course it was never given the chance. It ceased with the end of the Mandate after only one year of existence. But I still treasure a footnote in one of the newspapers. It hailed the end of the Mandate with satisfaction, but bemoaned the loss of the Second Programme.

Since then I have been back in the Middle East and have studied the activities of the various broadcasting services of the area at close quarters. Everywhere I found an eagerness for knowledge of a higher level, particularly among students and the younger educated people. In my opinion, their needs so far are not being sufficiently met by the local broadcasting stations. Several stations have introduced special broadcasts for schools but beyond that they broadcast comparatively little purely intellectual material.

In the Arab countries the language problem is acute. The gap between classical Arabic and the colloquial tongue is so wide that it represents virtually two different languages. Any cultural material broadcast from an Arab station - poetry, classical literature, religious discussion - would inevitably be in classical Arabic, which would mean that only the well educated listeners could understand and appreciate it.

Over the last 20 years the Arab broadcasting stations have tackled this problem of dual languages and have arrived at a compromise between the two on much the same lines as that of the Arabic newspapers. But if they were to attempt to transpose material of the type I have just described - poetry, classical literature, etc. - into anything approaching colloquial Arabic, it would lose most of its subtleties and beauty. I imagine that this difficulty applies to other languages of Asia.

I would like now to turn from the particular to the general. To those who do not listen to them, intellectual programmes are often regarded as academic and boring. But to Third Programme listeners, it is the best form, probably the only form of entertainment available to them on the radio. Yet as I found in Palestine, a very different attitude may be adopted by listeners in the Orient, notably those of Asia and the Middle East. In these areas there is so strong a thirst for knowledge that Third Programme material would probably be regarded not as entertaining but as educative and, for that reason, both welcome and desirable. This field is relatively unexplored and it is one which merits careful examination by virtue of its potentialities for education.

A deplorable feature of the mental and spiritual life of a mass society, such as that in which we live today, is its unbroken triviality, a triviality which is reflected in the greater part of the daily programme output of the world's broadcasting stations. And so insidious is the influence of radio that it tends to impose on society a deadening uniformity of non-creative detail. It is a dangerous development, which, I suggest, must be resisted with all the forces we can command.

And what more powerful weapon could be found than that of the trained and cultivated mind expressing itself through the medium of Third Programme broadcasting or its equivalent?

Broadcasting is still the most effective means of communication in the Orient with its vast numbers of people and its great distances. Television, because of its expense and limited range, is unlikely to reach most Asians for many years. But the demand for knowledge and education is now. It cannot wait. Oddly enough, in the East, broadcasting is, by its very nature one of the most readily acceptable forms of communication. Mr. John Morris, Head of the BBC Third Programme, wrote about this some ten years ago when he was Director of the BBC's Far Eastern Service. He said:

> "In addressing listeners in the Far East the broadcaster has one great advantage in that he is speaking to peoples who are still, to a large extent, dominated by oral tradition. Even in these days of widespread education, ideas on current affairs, politics, philosophy and religion, or what you will, are mostly passed around by word of mouth. The professional storyteller (and what a broadcaster he would make!) is still one of the most popular figures.
>
> The practical effect of all this is that in preparing scripts for the Far East we are able to use much material that in other circumstances would be considered unsuitable for broadcasting; social custom and long formed habit make it possible for Orientals to absorb by ear much of what Westerners cannot fully comprehend without resort to the printed page".

Here then is a vast and exciting field awaiting exploration - a field in which the full possibilities of the Third Programme can be exploited. Through it we can make known to these peoples the best that has been thought and said and composed since the beginning of our recorded history. But, this should be a two-way traffic. The Asian countries in their turn have much to offer us occidentals, particularly in the realms of philosophy and literature. As an example, this year is the 2,500th anniversary of Buddha, and all over the Asian world elaborate celebrations are in progress. How much do intellectuals in our countries know of this - or care? Ours is a materialistic way of life in the Occident, a way of life in which the scientist is rapidly replacing the philosopher. Our moral values are being weakened by the new technocracy. The religions that we have inherited seem to offer little more than a palliative. We are inclined to scoff at certain facets of the Oriental character - its indifference to the passage of time, its contemplative approach to mundane affairs, its preoccupation with ascetism, its love of abstraction, its philosophical acceptance of the harshness of existence - who ever heard of an Asian suffering from a stomach ulcer in his own country? Yet these represent something which we of the Occident are rapidly losing sight of - wisdom.

On the other hand, economic pressure is forcing the peoples of Asia to industrialize themselves, and to do this successfully they need to leaven their philosophical approach to life with the more reputable aspects of our material civilization. I suggest that a thoughtful exchange of cultural material at Third Programme level would in time prove of immense benefit to Asians and Occidentals alike.

Finally, I call to mind the words in the Preamble to Unesco's Constitution: "Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed". Surely there can be no better way of doing this than by appeal to reason rather than to emotion. In this day and age, communications across the world have been brought to a state of high technical perfection, but, paradoxically, it has not become any easier for human beings to communicate on a mental level. Can intellectual broadcasting be developed by exchange, or some other means, to help satisfy this fundamental need? After all, it is the trained and disciplined mind, with a developed critical faculty, which can transcend national barriers and prejudices and, generally speaking, it is to such minds that broadcasts of Third Programme nature are directed.

ALL INDIA RADIO AND UNDERSTANDING BETWEEN EAST AND WEST

by Kushwant Singh
Public Relations Officer to the Director-General of Unesco

Organized broadcasting in India is only about twenty years old. Before that there were only small studios in the big cities - Bombay, Calcutta, Madras, Delhi and my home town of Lahore, now in Pakistan (where a small reading room attached to the local YMCA library was used a few afternoons each week to broadcast talks or music, with a background of cries of hawkers and cab drivers and the hooting of motor horns from the street). From these modest beginnings arose the present colossus which was planned by two men of vision - Mr. Lionel Fielden, an Englishman, and Prof. A. S. Bokhari, now a Pakistani national and working as head of the UN Information Services in New York. The last Great War was responsible for much of its rapid expansion - particularly its external services and the monitoring Unit. By 1947, when India attained its independence, All India Radio had already become a sizable broadcasting system with four zonal centres, i.e. Delhi, Bombay, Madras and Calcutta operating a first-class service over a small portion of their zone and a slightly poorer one beyond, and a dozen regional centres - some of them equipped with 1 kilowatt transmitters.

The partition of India into India and Pakistan - in August 1947 - split this system into two and the consequent loss in material to both India and Pakistan put the clock back. But independence in the two countries brought to both an added nationalist fervour and the quickening of a cultural renaissance which we felt was long overdue.

You will readily appreciate the task facing the educated minority - outnumbered, as it was, by more than ten to one. It was called upon to shoulder the enormous responsibilities which freedom entails - particularly heavy when a population of nearly 400 million is involved: the responsibility of educating the masses when there were not enough teachers, schools or textbooks to go round; the responsibility of preparing them for democracy when there were few papers, fewer people able to buy them and still fewer capable of reading them; the responsibility of bettering the standards of living of a people, many of whom had lived for centuries on the margin of subsistence and whose methods of agriculture had remained the same as those of their forefathers and whose industry was still in a stage of infancy; above all, the responsibility of fostering cultural traditions which were languishing from lack of patronage just as surely as our historic monuments were crumbling from neglect. And this amongst a people more varied than all Europeans put together - in race, religion, cultural background and especially language (we recognize 16 major and 125 minor tongues, and there are many others). In all these undertakings - educational, political, economic and cultural - All India Radio had a vital part to play.

I will not bore you with facts and figures, but it can be said that the speed with which things are being done is very heartening. As an example, the latest figure for radio sets has topped the million mark - admittedly not very much for a population of 367 million but it must be remembered that many of them are listened to not by one man or his family, but by an entire village of 2-300 or more. It is no longer the unchanging East. We also have an important shortwave programme in 16 languages, Asian, European and African, which reaches audiences from Japan to the West Indies.

Let us now look at the cultural programmes.

For many years, the emphasis in our music programmes was on entertainment. Classical music was not popular except with a very small and rapidly diminishing number of people. Perhaps the greatest single achievement of All India Radio is the revival of classical music and that among audiences which had not only switched their sets but also their cultural loyalties to other systems. A.I.R. has virtually banned what we call popular film music. You have to be in the East to appreciate how popular it is and how vulgar when accompanied by Hindustani words. Its invasion now extends from Turkey to China. I have myself heard it amongst admiring audiences of Uzbeks along the Oxus river. This was on the Afghan side, but I have it on the authority of many of my Indian friends who have toured Soviet Russia that Indian film songs are sung in the Soviet Republics of Central Asia and the names of Indian film stars there are known to the villagers - next to Nehru the best-known Indian is Raj Kapoor, India's Clark Gable. This music brings us a lot of money -

to ban it was therefore an act of courage. What success this ban will have is hard to say just yet. We have to cope with rival systems. Radio Ceylon - a commercial station - has a large audience in India because it broadcasts only film music; so do the Pakistani stations. A.I.R. has tried to combat this by producing light classical music of its own - which unfortunately comes close to film music in style.

Support for classical music has been very timely. With the disappearance of the old patrons - the Indian princes - the classical artist was well on the way to extinction. Now he has been saved - he is respected, he is well paid and above all, he has an audience. A system of what we call national broadcasts regularly links all the stations of India to bring millions of listeners performances by the country's outstanding musicians. These hook-ups now extend to talks and discussions of what might be described as the BBC Third Programme type.

I would also emphasize the fact that, even in our home broadcasting, European music, plays and appreciations of other cultures form a substantial part of the programme. Some of this is a remnant of the past but in the main it represents a genuine desire to inform the Indian listener of other people's contributions to the aesthetics of life. I stress this because cultural exchange between East and West has been - and is too this day - largely one way. In any discussion of music it is rarely that so much as a single Indian or Chinese composer or musician is mentioned - and that for the good but depressing reason that the West does not know anything about them and, despite loud protestations to the contrary, does not really want to. I am not trying to exaggerate the achievements of my countrymen: European music is perhaps the West's greatest contribution to the culture of the world but to the uninitiated Oriental ear it is as irritating and laughable as classical Indian music is to the Occidental. With a little persistence and patience - as in all the best things of life - the taste can be cultivated and it is worth cultivating. Amongst the notable exceptions to the foregoing may be mentioned an artist as great as Yehudi Menuhin, who not only regularly performs before large audiences in the studios of A.I.R. (incidentally, he performs without any fee at all) but who has taken groups of Indian musicians on tours of the United States of America.

You will forgive me for this "holier than thou" tone. It emerges from an irritation which prevails amongst people in my part of the world because the West does less to understand the East than the East does to understand the West. It must be recognized that A.I.R. - which is without question the biggest single propaganda factor in Asia, despite its many shortcomings as a government controlled agency - is making a notable contribution to encouraging the East's understanding of the West.

Those of you who have visited A.I.R. Broadcasting House in New Delhi may have noticed a quotation from Mahatma Gandhi in the entrance hall. It reads: "I do not want my house to be walled in on all sides and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any one of them. Mine is not a religion of the prison house. It has room for the least among God's creations but it is proof against insolent pride of race, religion and colour".

That is the spirit that prevails. I very much hope it will persist for ever.

PART TWO

THE CULTURAL PROGRAMMES OF THE RUMANIAN BROADCASTING SERVICE

by Mr. Nicolae David,
Head of the Dramatic and Literary Broadcasting Service
of the Rumanian Radio

INTRODUCTION

In recent years Rumanian cultural life has undergone a notable expansion. For the first time, millions of people have been able to find spiritual nourishment in books; public education has steadily improved; the number of theatres, cinemas and other cultural institutions has increased as never in the past; finally and above all, the broad mass of the people have manifested an extraordinary thirst for culture. This strong current has determined and favoured the continuous progress of the Rumanian Radio and, with it, of its cultural programmes. There is a steady increase in the total number of our cultural broadcasts and the technical, material and artistic means available to us for carrying them out are being continually enriched. Still more impressive is the attention that cultural broadcasts receive from listeners, and the lively interest which the public shows in their steady improvement. In interviews between radio technicians and listeners, the liveliest discussions, the greatest number of proposals and suggestions usually refer to cultural broadcasts such as the radio theatre, to satirical and humorous broadcasts, to the cultural programmes for children, etc. This sustained interest in cultural broadcasts is also shown by thousands of letters to the radio expressing competent opinions on the objectives and quality of radio programmes. No less significant is the prestige that these broadcasts enjoy among radio collaborators - writers, actors, musicians and intellectuals generally.

This privileged position of cultural programmes is one aspect of the up-surge in the cultural life of Rumania; it is also a manifestation of the feelings and aspirations which govern the whole present-day life of the Rumanian people.

These aspirations find expression in our contemporary culture, just as they do in the work of our builders of power stations, our miners, those who toil in the fields to increase agricultural output, the scientists in our laboratories, etc. In all its broadcasts, the radio seeks to stimulate and achieve these aspirations of the Rumanian people, and does so with more and more success. Our cultural programmes aim steadily in this direction.

Selection and composition of programmes

Here, for example, is the repertory of the past twelve months of our radio theatre. Of 51 first-time broadcasts, 27 were radio adaptations of world classics and 10 were adaptations of contemporary plays. Included were: Aeschylus, Aristophanes, Plautus, Lope de Vega, Calderon, Shakespeare, Molière, Goldoni, Ostrovski, Gogol, Goethe, Schiller, Victor Hugo, Chekhov, Go-Mo-Jo, Gorki, Bernard Shaw, Albert Maltz, Jack London, Jean-Paul Sartre, and many others. Our dramatic broadcasts thus reflect the noblest ideals of mankind: love of man, respect for all peoples, the striving for peace and constructive work, efforts to build happiness upon a foundation of justice, human dignity and progress. They also transmit the most deeply felt messages of all ages and all nations - messages supplemented by the testimony, no less faithful to the highest aims of civilization, contained in the works of classical and modern Rumanian dramatists. The same standards, the same themes also inspire all the other cultural broadcasts of the Rumanian Radio. Our listeners constantly express their pleasure at the added opportunities offered them to hear, not only the finest passages in the works of our past and present writers, but also the immortal words of great poets and writers who have expressed themselves in other languages than ours.

The Rumanian Radio, through its various broadcasts, takes part in all the great cultural events of the world; its desire is to increase this participation as much as possible. The technical and material means which our Government has afforded and continues to make available to radio workers will enable us regularly to increase and intensify our activities in all branches of radio work. Excellent and appropriately equipped studios are provided for cultural broadcasts and are served by a growing band of collaborators: writers, journalists, actors and other interpreters.

The following figures will show the advance made in this side of the work. In 1949 cultural, literary and dramatic broadcasts totalled 356 hours; in 1954 they amounted to 839 hours; in 1956 they will total more than 950 hours. To these figures must be added cultural broadcasts for children - that is, nearly 700 hours, those included in mixed programmes (for example, the special rural programmes and broadcasts of the "magazine" type), and those given in minority languages and by regional stations.

In the framing of our programmes our policy is always to strike the right balance between the claims of Rumanian culture and the dissemination of world culture.

Ever since our country was liberated we have consistently followed this course - both in cultural broadcasts and in all our other programmes, even at times when the international sky was darkest. We feel all the more encouraged in the pursuit of this policy now that the principles and aims of the United Nations are daily playing a more important part in international life.

Let us now glance at the situation governing cultural programmes broadcast by the national stations of the Rumanian People's Republic.

Drama

The radio theatre - both that for adults and that for children - obtains most of its material by adapting the principal works of dramatic literature. Several years of experience, coupled with what we have learnt from the experience of foreign radio organizations, has not encouraged frequent recourse to plays written specially for the radio. Such recourse, we feel, would make insufficient use of radio's immense possibilities, of its capacity to bring the living word to every home in the remotest parts of the country. We also believe that, in any country, it would be difficult to obtain each year some hundred or so scripts of appreciable quality. The radio theatre, moreover, is able to meet the essential requirements of a good interpretation of any well-known play; it can use artists selected from a large number of stage and film actors and in this way secure excellent casting. Lastly, by drawing exclusively upon the classical and contemporary repertory of Rumanian and world drama, the radio theatre can, in our opinion, play its part as the transmitter of culture and as a mouthpiece of noble sentiments and ideas clothed in artistic form. We consider that the large audience which the radio theatre has won in our country in the past few years is mainly due to this conception of what a repertory should consist of.

The press and listeners have sent us many flattering judgements on the place that the radio theatre occupies in the cultural life of the country; it is regarded as the theatre having the widest public, the greatest number of first performances, and the best actors. Incidentally we give four adult theatrical broadcasts a week - at least one of which is a first performance, the others being repeats of plays asked for by our listeners - and a minimum of one broadcast play for children. These programmes last from 45 to 120 minutes. In addition, radio theatre broadcasts made up of short scenes lasting from 10 to 30 minutes form part of a series of other mixed broadcasts for country listeners, national minorities, etc.

Nor, should we underestimate the importance of other factors which have placed theatrical broadcasts among the most widely appreciated programmes of the Rumanian Radio. Many of our best-known writers have been asked to help in adapting plays for the radio; sometimes they have adapted plays of their own or made a play out of their own or other people's novels and have shown great skill in adapting classical drama. This work of adaptation tries to combine the fidelity owed to dramatic masterpieces with the specific conditions of radio theatre. So, too, their artistic interpretation is entrusted to competent and experienced producers, and, as we have already said, to the best actors. For this reason many theatrical broadcasts are regarded as an advanced training school for actors, and as a very valuable repository for the contemporary history of the Rumanian theatre.

But precisely on this account (and we have every reason to believe our theatre to be better today than it was a few years ago, and a fortiori, than it was before the liberation) we feel very strongly the need for a liberal exchange of experience with as many foreign radio organizations as possible. We should welcome comparison of opinions and information on repertory problems, on the conception and methods of radio adaptation of plays written for the stage or the cinema, on radio scripts, on questions of production and interpretation, on technical methods and processes, on listener reactions, and so forth. What we have so far been able to do in the exchange of experience with other radio organizations encourages us to hope much from international collaboration in this field.

Among questions specifically relating to children's radio theatre, we attach particular importance to dramatic adaptations of books and novels. The names of countless great writers, from Homer to Cervantes, Dumas, Dickens and Mark Twain, have become familiar to our youngest listeners through broadcast adaptations of their books.

Another fairly recent programme entitled "Theatre and Drama" is closely linked with the radio theatre and the theatrical life of the country. This programme precedes every first performance of a radio play or of a première at a Bucharest or other theatre; the author of the play and his work as a whole are presented with special reference, of course, to the play itself. Extracts are given from other plays by the same author as well as passages from the play to be performed; a few explanations may be given by the author himself, by the programme director, by the actors, etc.

The same desire to familiarize listeners with theatre problems is to be observed in the series called "The history of the theatre"; this is now in course of preparation and will start in the autumn. By the use of appropriate examples, it will show listeners how play-writing and the theatre have evolved.

Literature

The purpose of literary broadcasts, like that of the radio theatre, is to present the most authentic works of Rumanian and world literature, classical and modern. In recent years, these broadcasts have considerably widened their field and varied their forms of presentation.

There was a time when some of these broadcasts - those relating to literary and art criticism or popularization - were very restricted in their themes and were cast in almost unvarying forms. The broadcasts were usually lectures, and whatever the subject conserved a rigid, didactic character which, as a rule, made them difficult for the general public to appreciate.

With a richer content and more attractive presentation, literary broadcasts are now winning larger audiences. Most of the readings are somewhat specialized: e. g. "Pages of anthology", "Pages of satire or humour", "A quarter of an hour with ..." (there follows the name of a contemporary or classical Rumanian or foreign poet whose poetry is read by an actor). In addition to the readings proper, which acquaint listeners with prose passages - sketches, short stories, parts of novels or poems, read by actors or by the authors themselves - we try to popularize literature by several kinds of broadcast in which we explain the content of a literary work, expounding the problems it poses and analyse the art of its author. One of these broadcasts, entitled "Books and heroes", attempts to follow the principal character or characters of a book all through the episodes that depict them most clearly, so that their significance is revealed. The broadcasts called "Dramatized readings" present literary work along with comments on the acts and character of its heroes, illustrated by certain culminating episodes which are interpreted by actors dramatically, but without any adaptation of the text. We also have the broadcasts - "Writers before the microphone" and "The young writer" - in which established or budding writers give readings, preferably unpublished work of their own, or tell listeners about their projects, speak of how a recent work of theirs came to be created or give their reflections and impressions on the work of other contemporary or of classical writers, both in Rumania and abroad.

In presenting certain literary works of a lyrical character, we employ both literary and musical aids, whereby words and music support and, as it were, translate one another.

In recent months we have successfully introduced a new type of literary broadcast. This is a serial broadcast in which a writer is presented in the light of those aspects of his work which are the most original. Two series of this kind are now being given. One, entitled "Luceafarul", is devoted to our greatest national poet, Mihail Eminesco. In each broadcast of this series, an important writer or critic treats some aspect of Eminesco's work; in the course of the talk, outstanding actors read poems or parts of poems related to the theme of the broadcast. The second series in this category is called "At the Ancoutza Inn", from the title of one of the most characteristic collections of short stories by our modern author Mihail Sadoveanu, already a classic, to whom the series is dedicated. When these series are completed, we shall go on to others, devoted to other great writers - we are thinking, for example, of Anatole France.

The broadcast called "Readers' Quiz", which is both recreational and instructional, also attempts to popularize national and foreign literature. It serves to stimulate the efforts of listeners to complete their literary education.

Periodical broadcasts such as "Letter from another century" and "Travellers and travel" likewise give listeners the opportunity to combine the pleasure of becoming acquainted with passages from famous letters and travel diaries with the satisfaction of adding to their knowledge of history and geography.

Good books are not popularized merely through the main 15 to 30-minute broascasts such as the drama readings and other programmes mentioned above. Special broadcasts, like "The shop window of new books" or "Three books a week", and certain items of mixed broadcasts - such as "Readers talk about books" in the weekly broadcast "8 o'clock, a Cultural Album to leaf through on Sunday night" - give advice on books to read, as well as bibliographical notes and critical observations on recently published work. The periodical broadcast entitled "Literary chronicle" has the same purpose, but pursues it in greater depth and amplitude. In order to inform listeners about the other arts - films, theatre, plastic arts, etc. - our cultural programmes include chronicles on art, interviews with specialists, impressions communicated to the public by listeners invited to speak on the air etc.

To keep listeners abreast of cultural events throughout the world, we provide a periodical broadcast entitled "Meridians". In addition to news and commentaries, this broadcast contains travel impressions of writers, artists and other Rumanian intellectuals on the cultural life of countries they visit.

The cultural programmes of a literary character intended for children and young people are relatively numerous; there are more than 20 of them a week, and they are broadcast in Rumanian and in the languages of our national minorities: Hungarian, German, and Serbian. They include regular broadcasts such as "Our friend, the book", in which books best corresponding to their age and interests are recommended to the young, together with examples read or acted. "A bag full of tales", "Once upon a time...", "Our forefathers speak to our children", "Learn to love books", etc., include stories and narratives and aim at arousing the interest of young listeners in reading and to develop in them a sense of beauty, love of their country, of humanity, and of progress.

The bi-weekly broadcast entitled "Radio Magazine" offers listeners satirical and humorous items drawn from current events or from classical works. This broadcast is organized somewhat like a variety show, with a recreational aim; but it also tries to combat bad habits of mind, obscurantism, reactionary attitudes inimical to social life. This broadcast enjoys a very wide audience.

Music

Educational music broadcasts are equally popular. Composers of all periods and all countries are presented, and their works explained against the background of universal musical history. Different musical forms are discussed; the history of musical instruments is related, etc. Special programmes (for example, "The Musical Review", a weekly broadcast) keep listeners abreast of musical life in Rumania and abroad. It is unnecessary, we feel, to mention that most of the symphony concerts broadcast are preceded by a detailed account of the composers and compositions included in the programme.

Science

Broadcasts for the popularization of science are also far more numerous than they were a few years ago. The mixed broadcasts for adults ("The Radio Gazette", "Everything for Everybody", "The Rural Journal", etc.) and those for children and young people ("Hallo, Children", "School Album", etc.) contain popular science items. Other broadcasts are devoted exclusively to this field: "I want to know", "Triumphs of Science". These big scientific broadcasts tell of every new event in the field of science and technology, from new agricultural techniques to problems of the peaceful uses of nuclear energy or the objectives of the Geophysical Year.

Language Courses

The teaching of foreign languages by radio has been and still is of great concern to the Rumanian radio organization. Experience gained from our own activity and from that of foreign radio has convinced us of the need for, and effectiveness of, this type of programme. In particular, the method of teaching a foreign language by songs sung in that language and accompanied by talks on grammar and vocabulary has shown itself to be in every way suitable to the radio and correspondingly effective. This does not diminish the value of other methods employed for the same purpose. But this aspect of cultural radio activity deserves more and more attention, especially now that the horizon of international life is tending to clear.

Conclusions

This brief report on the cultural programmes of the Rumanian Radio will not have attained its purpose if it gives the impression that we think we have done all that we can or should do up to now. Yet we are fully conscious of having been guided and of continuing to be guided by the highest interests of our people. These interests demand that, in using the marvellous power of radio in all its forms, we contribute as much as we are able towards raising the cultural level of the masses in our country; that we exalt our people's aspirations to constructive work through programmes imbued with the spirit of peace and humanism; that we see to it that for millions of listeners to the Rumanian Radio in our cultural programmes, like all our programmes, faithfully echo and stimulate their will to international friendship and co-operation. A knowledge, in each people, of the cultural values of all nations is one of the best ways of achieving and developing such friendship and co-operation.

For that reason the Radio of the Rumanian People's Republic pays close attention to all plans for establishing international collaboration in the field of cultural programmes. We are convinced that by ensuring the success of these plans, the Rumanian Radio can best and most effectively serve the cause of the Rumanian people, the cause of mankind - and we declare that we are ready to do all that may be necessary to that end.

THE ROLE OF RADIO IN THE CULTURAL LIFE OF EGYPT

from a report by the Egyptian Radio

The ambition of the Egyptian radio is to bring its public - whether cultivated or not - the greatest possible abundance of cultural nourishment. It tries to throw its programmes open to all intellectual disciplines and to all aspects of cultural life: literature, sociology, science, economics, religion, the arts.

The Egyptian radio audience has a rather special character. The programmes are often listened to in groups, in cafés or in other public places. This collective listening is just as typical of the rural as of the city public. It is a factor which should always be kept in mind when statistics on the number of officially declared radio sets are considered.(1)

The studies and reports included in the present publication deal mainly with cultural, artistic and scientific broadcasts. The Egyptian radio, however, accords especial importance to adult and post-school education. The following table gives some information on programmes of this kind:

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(1) The latest available statistics give this figure for December 1955 as 800,000.

No.	Heading	Number of Broadcasts per week	Duration of each Broadcast	Broadcasting Day	Hour
1	women	7	1/4 hour per day; 20 min. on Friday	daily; Friday	8.45 - 9 a.m. 8.40 - 9 a.m.
2	the provinces	2	1/2 hour	Monday and Thursday	7.00 - 7.30 p.m.
3	youth	1	1/2 hour	Friday	1.00 - 1.30 p.m.
4	the police	1	1/4 hour	Tuesday	7.00 - 7.15 p.m.
5	workers	1	1/2 hour	Sunday	7.00 - 7.30 p.m.
6	armed forces	2	1/2 hour	Saturday and Wednesday	5.30 - 6.00 p.m. 4.00 - 4.30 p.m.
7	children	3	1/2 hour	Sunday	5.45 - 6.15 p.m.
				Tuesday	
				Friday	10.00 - 10.30 p.m.

A detailed description of each programme and the analysis of its influence on the listener would require long study. The following pages give only a general view of cultural broadcasts, with a brief summary, for each category, of the material covered during 1955.

I. GENERAL CULTURE

This heading includes talks for all listeners on subjects of general culture (literature and science, economics and sociology, etc.).

(A) Cultural and literary broadcasts

1. A series of 20 fifteen-minute talks on literature presented by Dr. Taha Hussein. This series was devoted to a critical analysis of poetic life in modern times and the evolution of poetry, including poems in prose; the part played by El-Baroudy, Ismael Sabri, Hafez Ibrahim, Ahmed Chewki and Khalil Moutran in this evolution was discussed.

2. "Our intellectual life since the Revolution", eight broadcasts on the orientation of intellectual activity in different fields, in relation to the aims of the Revolution.

3. "Current proverbs", four broadcasts on the origin of the Arab proverbs in current use in Arabic-speaking countries; their former significance and their present meaning.

4. "Metalaat" (Reading for you), a series of 20 talks on the most recent work of the best Western writers: analysis of these works, criticism and comments.

5. "The most recent works published in Egypt and the Orient", presentation, analysis and criticism of the latest works to appear in Egypt and the Middle East.

6. "Problems of thought and life", three broadcasts.

7. "The culture and civilization of the twentieth century", five broadcasts.

8. "Egyptian popular literature", eleven broadcasts.

(B) Egyptian nationalism and patriotism, seventeen talks.

(C) The builders of nationalism and the pioneers of liberation in the Moslem world.

1. "Outstanding figures in Moslem history", three talks: Emir Abdul-Kader el Jazairy; the life of the hero Moulay el-Charif Ismail, Sultan of Morocco; the life of the Prophet.

2. "Outstanding figures in the liberation of thought in the East and in the West", five talks: Omar El Khayam, Omar Ibn El Fared, Jean-Jacques Rousseau, Goethe, Epicurus, Kant, Abraham Lincoln.

3. "Women Pioneers of East and West", four talks: Rabiha El-Adawyah, El Saydah Sakinat Bint El-Hossein, Florence Nightingale, Suzanne Astoni.

(D) The glories of Islam

1. Islam and the Rights of Man, five talks.

2. The civilization of Islam in the Middle Ages, four talks.

(E) The building of the new Egyptian society and social life, twenty-five talks.

(F) Our ancient Egyptian civilization, three talks.

(G) Simple talks on psychology.

1. Psychological analysis, nine talks.

2. Psychology in the service of society, four talks.

3. Crime and society, four talks.

4. "Psychological pictures", four talks.

(H) Talks on science

1. "Science for everybody" series.

2. "What do you know about the Radio"? a series of talks on the operation of the radio, with advice on the use and upkeep of sets.

3. "The atom in the service of civilization". On the occasion of the 1955 International Conference on the peaceful uses of atomic energy the Head of the Egyptian delegation to this Conference was asked to explain how atomic energy could be used for peaceful purposes.

(I) Travel talks

The purpose of this series is to present the natural and human geography of different countries and societies.

(J) Artistic broadcasts

Talks on art have chiefly dealt with the life and work of great artists such as: the sculptor Makhtar Raed, Caruso, Rabindranath Tagore, Sarah Bernhardt, Negif el Rihani, Gibran Khalil Gibran, Sayed Darwiche, Shakespeare - and with the theatrical, opera and cinema seasons.

(K) Miscellaneous cultural activity

Intellectual activity as seen in world reviews and newspapers.

(L) Talks on finance and economics

(M) "Poetical masterpieces"

This programme has presented selections of "objective poetry" with background music; the selections have been made in connexion with national or international events. The works of pioneers in modern Arab poetry - Aboul Kassem El-Chabi, Al Tijani Bachir, Ibrahin Nagi, Ali Mahoud Taha, Elya Abou Madi, Bechara El Khoury and Haroun Hachem Rachid - and of contemporary poets were included in this broadcast.

(N) The story

Translations of the masterpieces of world literature and stories with "messages" by the best Egyptian authors.

(O) Brief talks by great journalists

II. DRAMA BROADCASTS AS INSTRUMENTS OF CULTURAL DEVELOPMENT

The Egyptian Radio endeavours to combine culture and entertainment so as to instruct its listeners indirectly. Various kinds of dramatic broadcasts are provided: radio-theatre, playlets or sketches, traditional theatre, etc.

(A) Plays written specially for the Radio

1. Plays dealing with the problems of society and presented so as to be accessible to the general public. Forty-three were broadcast in 1955.

2. Plays of a moral character, dealing with individual responsibility and with the relationship between the individual and his fellowmen.

3. Historical plays with a message: 9 were broadcast in 1955.

(B) Plays drawn from literature

Forty-three plays adapted from world literature - Magdaleine, Macbeth, La Dame aux Camélias, Hamlet, Les Misérables, etc. - and five plays taken from Egyptian literature - Ibrahim the secretary, Al-Nasser, etc. - were broadcast in 1955.

(C) Series of plays

Among these were:

1. Plays intended to acquaint listeners with the great figures of history and to show the services they have rendered to humanity. Fourteen of these plays were produced in 1955: 11 were included in the "Great Figures" series - Ibn El-Moquaffah, Mustapha Kemal, Hafni Nassef, Hans Christian Andersen, Descartes, Bernadotte, Ezseddine El-Moja (the artist of the Revolution) etc.; and three belonged to the "Pioneers" series - Ibn El Hautham, Soleiman the Persian, Abdel Malek Ben Merwan.

2. The historical plays in the series called "The Balconies of History", which endeavour to present famous places and events in history. These broadcasts, in addition to their historical interest, contain excellent moral lessons: they establish a parallel between past and present and emphasize the true moral values to be derived therefrom. The broadcasts last a quarter of an hour and are given once every fortnight; 10 plays in this series were produced in 1955.

III. MUSICAL CULTURE

The Radio takes a considerable part in the spread of musical culture. Among the methods it employs are:

1. The creation of the Radio Symphony Orchestra and its organization on modern lines. This Orchestra of 65 musicians is directed by three conductors and two assistants. Musical works have

been written specially for this orchestra, and new forms have thus been introduced in Egyptian music: the rhapsody, the concerto and others which formerly did not exist in Egypt.

2. The organization of a great many free concerts in the theatres, at the Opera, at the University, etc.

3. The formation of trios, quartets, quintets and sextets, as well as of a small light music and dance music group; new openings have thus been created for Egyptian composers.

4. The presentation of a programme entitled "The Masterpieces of Music". This is a selection of the best vocal and orchestral works of world music, accompanied by a brief explanation.

IV. BROADCASTS FOR THE YOUNG

The Egyptian Radio tries to interest young listeners in stories and plays dealing with the problems of youth.

The following are some of the programmes for young people:

1. "Youth Review" readings of literary and artistic articles written by young people.

2. "Here is Your Country", a programme of national geography; eleven broadcasts in 1955.

3. "University traditions", a programme describing the cultural and social activity of Egyptian and foreign universities; 11 broadcasts.

4. Plays with a message; 11 broadcasts.

5. "Your musical culture", 11 broadcasts presented by a specialist.

6. "The Young People's Library", dealing with books for young people; 10 broadcasts.

7. "They Served Mankind", talks emphasizing the work of certain young people in the service of humanity e.g. (scholars and inventors, during their youth),

8. "With Young People Across the World", presenting the activities of young people the world over; 10 broadcasts.

9. "Test your knowledge", a programme of general knowledge for young people.

V. RELIGIOUS CULTURE

1. Readings from the Koran.

These half-hour broadcasts, which are part of the general programme, are given twice a day, morning and evening.

2. Introduction to readings from the Koran

These simple explanations do not go deeply into the subject, but present its broad outlines clearly so as to prepare the mind to absorb the content of the verses of the Koran and to read them with the greatest possible profit.

Five eminent religious figures were successively asked to present these talks in 1955. The whole Koran could thus be given in 240 talks. These talks are broadcast every morning for 6 to 8 minutes before the reading of the verses. Beginning in 1956, the talks have also been given before the evening reading of verses from the Koran.

3. Religious talks

These talks do not serve exclusively religious aims but are intended to bring religion into contact with life: they deal with family and social problems in the light of religious teaching. The

Radio has obtained the collaboration of eminent ulemas and university professors in this work; the system of a series of talks, none of them to exceed 10 minutes, has been preferred.

The following are the titles of the different series broadcast during 1955; Social problems; Religion and life (15 talks), Religious and secular teaching (27 talks), The rules of the worship of God (10 talks), The method of the Koran and the construction of society (12 talks), The Koran and tradition (4 talks), The teaching of the ancients, drawn from the Koran (4 talks), Stories taken from the Koran (8 talks), The teachings of the Koran and family training (30 talks), The teachings of tradition (24 talks), Islam and modern life (4 talks), Islam and the principles of liberty (7 talks), Images which must disappear, general instructions inspired by the teachings and principles of Islam and tending to purge the life of the individual and society of all bad traditions (2 talks), Pictures of humanity drawn from the Koran (2 talks), Reflexions on religion and society (3 talks). To these may be added the religious talks broadcast on important occasions.

THE ROLE OF THE ITALIAN BROADCASTING SERVICE IN THE CULTURAL LIFE OF THE COUNTRY

from a report by the Italian National Commission for Unesco

The essential feature of modern Italian culture is intensive critical research and a constant revision of values. The radio carries out its cultural function precisely in this direction. All cultural events, even the most recent among them, are studied impartially, but without undue indulgence; in other words, current events are examined in their historical perspective, and the events of the past are considered in their relationship to contemporary life and events. Avant-garde movements are presented as objectively as possible, account being taken of their limitations and real importance.

RAI exerts an incontestable influence over the cultural life of the nation by popularizing the most recent manifestations of contemporary Italian culture - which, without the radio and left in written form, would remain the province of a very limited number of readers of specialized reviews. The Italian Radio in this way awakens new curiosity and arouses new interests. For example, it has given a series of broadcasts on the "Scapiliatura lombarda"(1). Leading experts were invited to give their ideas on the history of this movement, on its real significance, and on the influence it has had upon the evolution of Italian literature. This series was intended for "third programme", listeners, and it has undoubtedly encouraged some of them to go back to the sources and to look up the works which an intelligent radio presentation had given them the chance to discover.

By inviting particularly qualified persons to discuss a new question, RAI has often been the cause of fuller research. Unpublished material has often been printed after having been presented over the air; critical studies broadcast by the radio have given rise to important works. Likewise radio has, in many cases, influenced the style of those whose collaboration it has called upon: the continual demand for clarity and conciseness, the need to make oneself understood by the anonymous listener has endowed them with an experience which ends by being reflected in their writings.

Cultural broadcasts naturally differ markedly according to the network on which they are given.(2) These differences mainly affect the form, the accent, of the programme, since the purpose is the same in every case: to widen the cultural horizon of the listener.

Those in charge of these broadcasts always endeavour to give their message a clear, immediately perceptible colour, to bring out all the traditional elements and to relate them to the realities of existence. The ambition of these men is to give every listener, whatever his social category, a sense of what they for their part consider to be true modern culture, stripped of abstractions.

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(1) An avant-garde literary movement at the end of the nineteenth century.

(2) RAI sends out three distinct "national" programmes: the "national programme", the "second programme", and the "third programme".

Before briefly describing a few programmes broadcast by RAI, we shall give a few statistics showing the relative importance of the cultural broadcasts(1) offered. For all three national networks taken together, the proportion of cultural programmes is 8 per cent equivalent to about three hours a day. The porportions for the "national programme", the "second programme" and the "third programme" respectively are 6.15, 3.19 and 24 per cent.

"NATIONAL PROGRAMME" (2)

"Art Studio" (Wednesdays at 7.15 p.m.)

The purpose of this series is to illustrate the history, rôle and importance of "art studios", from the period preceding the Renaissance to the "schools" of today. The atmosphere of these "studios", where the meticulousness of the artisan met with the spirit of emulation arising from group work, and with the influence of the "Master", helps to explain certain Renaissance artists. Rivalry and jealousy within a group, the richness of anecdote, the abundance of dramatic scenes lend themselves to fruitful exploitation by the radio, and this may help to make people understand art problems which are not at once perceptible.

It is not the ambition of the authors of these programmes to make them a means of systematic study; they wish rather to profit by the picturesqueness of certain scenes to provide interesting and entertaining broadcasts.

Popular Comic Theatre (twice a month, Wednesday at 7.15 p.m.)

A series of broadcasts devoted to the history of the farce, particularly during the period now considered as classic - the nineteenth century.

Each broadcast includes a critical explanation - often in the form of dialogue - and the reading of a few scenes.

The principal titles of the series are:

the typical farces of the nineteenth century, as additions to a theatrical show;

the farce as a divertissement following a tragedy;

Harlequin, Punchinello, Stenterello, etc., the protagonists of the farce;

operettas drawn from vaudevilles;

the stories of Eugene Scribe;

the comic situation in Labiche;

extravagant invention in Feydeau;

the farce of yesterday and the "sketch" of today.

SECOND PROGRAMME

Are you superstitious? (Tuesdays at 4.30 p.m.)

A series of feature broadcasts based on scientific studies. A history of superstition and of the remedies used throughout the centuries to eradicate it from the human mind. The presentation is as brilliant and as varied as possible in order to reach the largest public.

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(1) Cultural broadcasts: this term is used here in its narrowest sense. Music and drama broadcasts are not included in these percentages.

(2) The lectures of the Université Radiophonique Internationale are broadcast thrice weekly as part of this programme.

Here are the principal titles in the series:

- Fortuitous events and their superstitious interpretation;
- Good and evil omens;
- Dreams and prophecies;
- Lucky and unlucky days and hours;
- Birth, Marriage, Death;
- Spells and exorcisms;
- Sorcery and diabolism;
- The evil eye;
- The moon, the sun and the stars;
- Water, fire, iron;
- Precious stones and hidden treasures;
- Flowers and plants;
- The "blunders" of those unaware of a superstition;
- Do you believe in it?

"Classe Unica" (every day from 7 to 7.30 p.m.)

This series proposes to bring up to date the knowledge of listeners who have received little schooling. Lecturers are generally asked to avoid as much as possible purely didactic methods of presentation, the style of the lecture-room, and to recognize the social and cultural facts of today by engaging in a veritable dialogue with the listener.

Listening groups, reflecting different social classes, have been organized in various parts of Italy.

In addition to the traditional, systematic courses, special courses are broadcast which study problems of particular current importance.

The Saturday broadcast is devoted to letters from listeners and to a cultural survey held in collaboration with the listening groups. The organizers of the programme have decided to study first the social causes of the concentration of the population in cities and that movement's positive and negative consequences for culture.

Titles of the principal series:

- The Italian Constitution (13 broadcasts)
- How the Italian Parliament functions (13 broadcasts)
- Aspects of the history of political doctrines (15 broadcasts)
- Elements of the history of economic doctrines (15 broadcasts)
- Aspects of the history of religious movements in Italy (12 broadcasts)
- History of the formation of Italian cities (15 broadcasts)

The personality, according to the various schools of psychology (10 broadcasts).

The child: medical, psychological, educational and family aspects (15 broadcasts)

Lives of the great thinkers (15 broadcasts)

Triumphs of medicine and surgery (25 broadcasts)

Astronomy and astrophysics (10 broadcasts)

Progress of science and technology (12 broadcasts)

Italian novels of the nineteenth century (14 broadcasts)

American novels of the nineteenth century (10 broadcasts)

Three twentieth-century novelists: Hemingway, Proust, Thomas Mann (15 broadcasts)

Three twentieth-century Italian poets (8 broadcasts)

Aspects of the history of the Italian cinema (13 broadcasts)

THIRD PROGRAMME

The cultural horizon

A series of lectures, monthly as a rule, on the main aspects of culture, particularly contemporary culture: prose plays, music, films, social sciences, history, Italian literature, philosophy, plastic arts, French, Spanish, Germanic, Slav, English and American culture, astronomy, mathematics and physics, etc.

Cultural courses

A series of courses developing specific subjects: Arabo-Islamic civilization, pre-Socratic thought, etc.

Cultural surveys

A series of discussions on the new problems created for modern philosophy by the separation of the atom; representatives of the various political tendencies - Liberals, Communists, Christian Democrats, etc. - participate.

Literary series

A detailed study of the "scapigliatura".

Scientific series

A series of broadcasts on the uses of radio-active isotopes in the various fields of science and technology. A series of broadcasts on aspects of modern medicine.

THE CULTURAL BROADCASTS OF THE POLISH BROADCASTING SERVICE

from a report by the Polish National Commission for Unesco

At the end of the war, the Polish Radio virtually did not exist; all the transmitters and the whole of the equipment of the regional radio organizations had been destroyed, and all sets confiscated. After liberation, transmitters were put into service in larger numbers; installations were rebuilt, and a great network of radio redistribution by wire - which did not exist before the war - was established throughout the country to supplement direct wireless reception which was often impossible. The radio fee had been paid on 1, 100, 000 sets in 1939, and this figure had fallen to about 170,000 in 1946; but at the end of 1955 it was 3,310,000, including 1,342,000 subscribers to the wired system. The number of these subscribers is rapidly increasing (the subscription is only three zlotys a month, or the equivalent of a kilogramme of bread), especially in the countryside, which now accounts for about a third of them. This circumstance largely determines the character of Polish Radio programmes, particularly of its cultural broadcasts.

I. STRUCTURE AND CHARACTER OF PROGRAMMES

The structure of the radio programmes continues to change with development of the cultural life of the country, which in turn is a consequence of the rapid development of the national economy. The following table gives the percentages of time given over to the principal types of broadcast in the programmes of the central radio station in Warsaw.

Year	1946	1951	1955
Literary broadcasts, broadcasts popularizing science and musical broadcasts	59%	67%	74.4%
Other broadcasts (including news)	40.2%	32.3%	25.6%

It should be noted that because of much interference from other stations, some areas can get only the first programme, whilst in others only the second programme can be heard. For this reason the two programmes cannot at present differ more than they do, although it is theoretically desirable that they should.

II. BROADCASTS POPULARIZING SCIENCE

Up to July 1954, these broadcasts amounted to 4.2 per cent of programmes. At present they take up only 2.2 per cent of broadcasting time. The reduction is due to the almost complete abolition of school broadcasting. The network of schools has been extended; adult education has been organized both in towns and in the country; the number of textbooks - terribly inadequate in the first years after the war - has increased, and the Polish Radio is thus being released from its purely teaching duties, which, creditable though they were, were mostly very onerous.

1. Broadcasts relating to the natural sciences and technology (27 broadcasts a month, in addition to agricultural programmes broadcast daily).

The programmes popularizing the natural sciences discuss the laws of natural evolution and study these phenomena by means of experiment and logical argument.

The programmes relating to technology give emphasis to the importance of theory in practical life, both in industry and in agriculture.

2. Historical broadcasts (10 to 12 a month).

The purpose of these is to portray outstanding historical figures and events in the perspective of historical materialism. They aim not merely at giving the listener specific knowledge, but also at sterring his emotions; for that reason, an effort is made by means, for instance, of radio montage, to impart vividness to these broadcasts.

3. Broadcasts on economics (1 to 2 a month).

These broadcasts analyse scientific problems in the light of present-day political and economic events.

4. Broadcasts on philosophy (3 to 4 a month).

These broadcasts analyse the essential problems of dialectical and historical materialism. Some of them, usually given in dialogue form, clear up misunderstandings and explain obscure points in the materialist conception of the world, or combat widespread superstitions (belief in predestination, in dreams, etc.).

III. LITERARY BROADCASTS

In order to obtain a fair idea of the work of the Polish Radio in the field of literature, one should recall that, according to official pre-war statistics, a quarter of the population of Poland - and about one-third of the rural population - was illiterate (the proportion was really much higher). A few years after the liberation, illiteracy had been almost completely eliminated, but for a part of the population the Radio is still their only contact with literature.

The Polish Radio devotes much time in its programmes to anniversaries of great writers. In 1955 special broadcasts celebrated the anniversaries, among others, of Mickiewicz, Schiller, Cervantes, Whitman, Montesquieu, Petrarch and Torquato Tasso.

The literary broadcasts are divided as follows: a quarter devoted to literary texts broadcast in their original form; another quarter to scripts written specially for the Radio, and half to literary texts that have undergone some adaptation.

The following table shows how the different literary forms are distributed. The figures are for the literary programmes of October 1955 (total literary broadcasts for that month: 79 hours 32 minutes).

	Percentages
Prose	31.6
Drama	32.2
Poetry	9.9
Literary and artistic chronicles and criticism, and reportage	13.6
Humour and satire	12.7

1. Prose

With the taste for reading growing very rapidly almost five times as many books are published as in pre-war years - and hence the largest number of literary broadcasts is devoted to prose. The proportion is three modern literature programmes to one classical programme. The number of broadcasts devoted to Polish authors balances the number devoted to foreign authors.

The disproportion between classical and modern programmes is due to a feeling of the Polish Radio that its duty is to give moral and material support to contemporary Polish authors.

2. Drama

Although the number of theatres has risen from 25 before the war to 65, there are still not enough playhouses to satisfy the needs of the nation. Hence many broadcasts take the form of drama.

Drama and radio plays are responsible for 16 broadcasts a month, from 30 to 150 minutes each. But the Polish Radio is extremely short of original prepared feature scripts. A wider exchange of scripts with other radio organizations, many of them similarly short, could much improve the situation. International initiative in this direction would certainly be warmly welcomed by many stations.

Two interesting broadcasts may be cited as examples:

Literary quizzes, a 30-minute programme presented in a variety of ways: featured texts by different authors (a Shakespearean hero conversing with a well-known character of Chekhov), dramatizations of episodes in the lives of great writers, etc. Most of these quizzes concern classical authors (in recent months, for instance - Balzac, Flaubert, Gogol, Goldoni, Hasek, Heine, Maupassant, Musset, Petrarch, Pushkin, Thackeray and Turgenieff). The listener has to guess the name of the character or author presented.

The Reports of Amadeus, a broadcast for more educated listeners, lasts 30 minutes. The idea was taken from Thackeray's "Reports of Bobby" published in "Punch". Amadeus, a dreamer struggling against the Devil and his works, narrates various extraordinary adventures that befall him; each of these narratives is a kind of literary pastiche, the adventures being all drawn from foreign works more or less familiar to the Polish listener; Amadeus is always the principal character. The broadcasts so far have been based on the works of such writers as Alarcon, Chamisso, Gautier, the Grimm brothers, Hoffmann, Perrault and Wilde.

3. Poetry

There is a long tradition of Polish classical poetry and contemporary verse is of high quality. This taste for poetry, always alive in the nation, is carefully nurtured.

The Polish Radio sends out several types of poetry broadcasts, most of them lasting 30 minutes: "Poetry and music" (poems by different authors, linked by musical selections), "Poetry and song" (Poems and songs by a single poet or by poets having affinities with one another), "The poet and the world" (a poet is presented against the background of his country and his time), "The poetry stand" (a 60-minute broadcast consisting of little known poems of different authors linked by a thread of action fanciful in type, the whole constituting a fairly homogeneous programme).

A rather special programme should also be mentioned: "Poetry records". This 30-minute programme, broadcast twice a month, is on the analogy of the "listeners' records" programme broadcast by many stations throughout the world. Poems chosen by listeners and "dedicated" to persons named are broadcast on this very popular programme: 200 to 500 requests - only a few of which can be met - are received before each broadcast. The choice of poets, among whom, in addition to eminent Polish names, Apollinaire, Byron, Goethe, Maiakovsky and Pushkin figure most often, is manifest proof of the high poetical culture of the nation and of the important rôle which the radio can play in deepening and broadening this culture.

4. Literary and artistic chronicles and criticism; reportage

The aim of this series is to bring national and foreign cultural life to the knowledge of listeners, and to draw particular attention to new books, plays and films, without neglecting the plastic arts.

The programme "Books that await you" points out new publications and presents, often in dramatized form, a few fragments from the works in question. The fact that booksellers exhibiting new publications in their windows take care to indicate the date and time of the presentation of the book on the Radio shows the influence of this broadcast.

5. Humour and satire

Broadcasts classified under this heading range from the lightest cabaret to lyrical work and even to the literature of sentiment. Works by Polish writers are the main material. Among foreign authors recently drawn upon are: Tristan Bernard, Capek, Chamfort, Chekhov, Hasek, O'Henry, Roda-Roda, Tucholsky and Mark Twain.

IV. MUSICAL BROADCASTS

Musical culture in Poland has continued to grow during the past few years; the country now has nine philharmonic orchestras (there were only two before the war) and a great many amateur groups run by specialists.

The Polish Radio, like radio organizations in other countries, is one of the finest instruments for propagating musical culture. Its rôle, however, is not confined to that. It has become one of the principal organizers, and one of the most active stimuli, of the musical life of the country. It has founded many orchestras and choral societies attached to its provincial stations; it has also contributed much to the creation of independent orchestras, and the choir of Radio Warsaw has, after ten years of activity, become the choir of the national orchestra.

One enterprise of the Polish Radio, the Festival of Polish popular music, is of particular interest. This Festival, in which the 25 best popular ensembles of the country took part, in addition to many professional soloists and music groups, has helped in discovering the unexplored riches of the country's musical folklore.

The Polish Radio and the National Art Institute have since inaugurated its collection of folk music; 27, 000 folk songs were recorded in less than two years. Furthermore, in accordance with the recommendations of the Congress of composers and musicologists, which met to analyse the results of the Festival, the Radio commissioned from leading Polish composers various works inspired by folk music themes (about a thousand compositions for orchestra, chamber music ensembles and choir and solo voice were the fruit of this enterprise).

The following table will show how the music broadcasts of the Warsaw programme are divided among the various musical forms (October 1955 programme).

Type of programme	Duration	Percentage (approx.)
orchestral music	67h. 11'	11.8
popular orchestral music	24h. 22'	4.3
recitals	46h. 54'	8.2
operas	24h. 27'	4.3
oratorios	9h. 57'	1.8
a capella choirs	6h. 32'	1.1
chamber music	7h. 01'	1.2
light music	208h. 10'	36.6
dance music	52h. 27'	9.2
popular music	46h. 52'	8.2
music appreciation and other broadcasts	75h. 28'	13.3
Total	569h. 21'	

So that listeners may familiarize themselves with the composers and interpreters of other countries, the Polish Radio relays concerts received from 42 radio organizations on an exchange basis. Among the countries with which recordings are exchanged are: Afghanistan, Albania, Argentina, Belgium, Brazil, Bulgaria, Canada, People's Republic of China, Czechoslovakia, Denmark, Egypt, Finland, France, Federal Republic of Germany, German Democratic Republic, Hungary, India, Iran, Italy, Japan, Democratic People's Republic of Korea, Mexico, Norway, Sweden, Switzerland, Syria, Turkey, Union of Soviet Socialist Republics, Democratic People's Republic of Viet-Nam and Yugoslavia.

The increasing interest in "great music" is illustrated by the fact that the service handling broadcasts of the "listeners' record" type receives more and more requests for classical masterpieces, requests too, that come from all sections of society.

PART THREE

THE PRINCIPAL SUBJECTS DISCUSSED BY THE PARTICIPANTS AT THE INTERNATIONAL MEETING OF CULTURAL RADIO PROGRAMME DIRECTORS OR PRODUCERS

Style to be adopted by speakers

After Mr. John Morris's report on the BBC's "Third Programme", the question of the kind of language suitable for cultural broadcasts was discussed at length. This is a vital problem for many listeners who are eager for knowledge and who would find real satisfaction in a "Third Programme" are just those who are not always able to understand the language employed by specialists (35 per cent of the Third Programme's listeners are workers). In Mr. Guaraldo's opinion there are at least two separate languages in Italy: the academic language and the popular idiom, to say nothing of many special forms of speech that are incomprehensible to ordinary individuals, being the product of scientific, industrial and technological development. The Arabic-speaking nations also have several tongues that are much more highly differentiated still: literary Arabic, and the various dialects confined to individual countries or groups of countries. It is a paradox that in an age in which technical developments should facilitate the communication of ideas at the international level, these same technical developments raise new barriers within different language groups.

Everyone agrees that communication difficulties are particularly serious in the scientific field. The BBC has discovered that practically all atomic physicists are quite unable to make themselves understood by the man in the street. Mr. Morris thinks that the real cause of this must be sought in the excessive specialization of their training: scientific education in the universities leaves less and less time for the arts and the humanities and, if nothing is done to check this tendency, the problem will become more and more acute. It is high time, Mr. Morris thinks, that a technique be developed for enabling scientists to express themselves intelligibly.

What are radio organizations doing to obtain intelligibility from their lecturers?

Here a distinction should be made between broadcasts of the "Third Programme" type and those intended for the general public. For its Third Programme, the BBC's policy is always to call upon the best experts in each field. These specialists do not like having their scripts simplified; and today, except in the case of the youngest of them, who are better aware of the need for simplifying over-difficult explanations, lecturers, with their vocabulary, must either be taken as they are or excluded altogether. The talks broadcast in the Home Service do not raise the same difficulties, since their level is appreciably lower.

An interesting experiment with high-quality magnetic recorders is now being pursued by the BBC. Instead of speakers' being asked for a written script, technicians with recording apparatus are sent to their homes. The lecturers then speak on their subject for, as long as they like, sometimes two or three hours. The best passages are then assembled, and what is thus obtained is much more convincing than if the lecturer had simply been asked to prepare a script of a specified length. The discussions produced by this method have proved infinitely more comprehensible to the general public. The reason for this, Mr. Morris believes, is that English is not, like French, a logical language; an oral statement requires a continual repetition of ideas, and this very repetition is what finally makes the subject-matter intelligible. On the other hand, a man who prepares a written script tends to make it as concise as possible, and this script, read aloud, is less easy to follow. Radiodiffusion Française also employs the recording procedure. Its talks with famous writers are obtained in this way; and afterwards, with the consent of the speaker, over-difficult passages and repetitions are eliminated. The Club d'Essai of RTF has carried out a similar experiment with persons returning from long voyages or expeditions, or with people who have some interesting human experience to recount; they record their story alone in a studio where they are asked to shut their eyes and try to relive the experience in their memory.

In Italy, RAI has issued a lecturers' guide showing the best way of preparing a radio address and drawing attention to the main pitfalls. Not all of them follow these indications at once, but the general usefulness of the procedure has been demonstrated. Again, in the "Classe Unica" courses, which do not form part of the Third Programme (see report on the rôle of the Italian radio in the cultural life of the country), contracts with lecturers and professors contain provisions for rewriting courses several times until they become clear. Supervision is ensured by volunteer "listening groups". These listeners, who are workers or small-salaried employees, form a kind of class with which the lecturer discusses changes to be made in order to clarify the lecture. Mr. Guaraldo considers that interesting and often good results are obtained in this way.

With reference to the advice distributed by RAI to its lecturers, it would be interesting to repeat here the seven recommendations made by the International Congress for Cultural Radio at Nice in February 1949, when the Université Radiophonique Internationale was founded. The congress had asked that each script should strictly respect the time-limit assigned it and that it should never be read hurriedly; the material should be presented with the greatest possible clarity and in a style as simple and as direct as the subject will allow. Special terms should be explained, if they cannot be avoided. Definitions should be so worded that they can be understood the first time they are heard, and explanations, when necessary, should be repeated several times. The use of images and picturesque comparisons is recommended whenever they can give a precise idea of the fact, without distorting it. Each lecture should, as a rule, come to a clearly stated conclusion, or when necessary, end with a brief summary.

The question of the level of cultural broadcasts and the audiences for whom they are intended was discussed. In this connexion, Mr. Zentai agreed that a type of high-level cultural programme could be broadcast everywhere - because there are many people everywhere of high intellectual capacity who need this type of service and whose thirst for knowledge should be satisfied. But the real problem is how, and whether it is really the most urgent problem. He felt that Mr. Morris was right when he said that one has to know one's audience and its requirements first and then decide what to do. On one point, he said, we all agreed - we want to improve our Radio Services - make our cultural programmes richer, place them on a higher level. We want to inform our people about the most interesting and the most important cultural events all over the world; we want to remove the barriers and obstacles which still exist among us. But everywhere the existing social, economic, technical and cultural conditions would decide what we should do first and where the greatest stress must be laid. Analysing cultural conditions in Hungary and its main problems, Mr. Zentai concluded that to broadcast a Third Programme was not their chief concern; neither was it likely to be of primary importance in the so-called "underdeveloped countries". The chief task in Hungary was to introduce millions of people to culture, to the sciences, to art, literature and music. He felt that this was the chief problem of the above-mentioned countries too. They needed first of all national independence, a higher standard of living for their people and opportunities for their national culture to flourish. To help this process along was the chief task of their radio Services. When they had achieved this, a kind of Third Programme for a more intellectual, highly cultured audience could be started. In Hungary, there were listeners who wished and asked for this material, and the Hungarians were even today doing what they could for them, but not as systematically as their English colleagues.

Publication of lectures

Mr. Tardieu wondered what his colleagues thought about distributing the printed text of certain broadcast lectures; he wondered how a discussion intended only for the ear might be supplemented by a printed text intended for the eye. As regards the BBC, ninety per cent of the articles published in the "Listener" are drawn from the Third Programme. Mr. Morris declared that he had often been surprised and pained to meet people who said to him, "I didn't listen to that lecture on the Third Programme. I infinitely preferred reading it in the 'Listener', because lectures that you hear are often too difficult to be listened to". He had often wished that some of the talks broadcast by the Third Programme were not published, since publication sometimes discouraged potential auditors from listening to them.

Mr. Guaraldo, for his part, was an admirer of the "Listener", of which RAI as yet has no equivalent, although it has a publishing house at its disposal which issues the most important broadcast talks. The Italian Radio had made several experiments with the publication in book form of the text of courses of the "Classe Unica". The question was to know when to publish them. The first idea had been to publish them before broadcasting them, before the course had begun, so that the listener might follow the lecture with something concrete, a printed text, in hand. In a few cases, however, the results of the experiment revealed a danger: as in Great Britain, some listeners preferred to read the text and felt that it was unnecessary to hear the programme. Thus it was thought better - and this is where RAI now stands with its experiments - to prepare two different versions of the courses and to publish an illustrated printed text differing from that spoken over the air; the latter was supplemented by impromptu conversation with the audience. The first result had been that many listeners asked for a verbatim record of these unrehearsed conversations, which they find more lively than the lecture itself. Mr. Guaraldo himself thought that the two methods should supplement one another. The broadcast enables the listener to appreciate the conviction that the lecturer puts into his discussion; re-reading the printed text at his own tempo sometimes helps him better to assimilate the contents of the lecture.

Mr. Brulez pointed out that the question also had a legal aspect. Before the war, the Institut national belge de radiodiffusion regularly published pamphlets containing the text of lectures on literature, music, etc. As this publication swelled, publishing houses accused INR of unfair competition. For since the organization's statutes forbade its engaging in commercial activity, pamphlets published for educational purposes were sold at a very low price; and the publishers based their argument on the fact that the same statutes specified that INR's function was broadcasting and not publishing. This experience has made INR much more cautious; and, when a listener asks for the text of a lecture which has particularly interested him, the radio administration merely sends him the name and address of the author.

Literary and artistic broadcasts

The reports by Messrs. Feldstein and Tardieu raised the problems of presenting literary works in prose and verse. Mr. Brulez said that in Belgium a survey of the literary taste of listeners had given the most distressing results; the worst literature headed the list, and the great classics were practically unknown. In a survey of this kind in Czechoslovakia, however, the classics came out top. In France, the programme entitled "Faites votre Anthologie" (Make Your Own Anthology), which enables listeners to choose poems of all periods, including contemporary verse, has furnished similar evidence: the two most popular poets are Ronsard and Villon. Mr. Guaraldo wondered whether it was better to have the poet read his own works and put up with possible imperfections, or whether it would be better to call upon a professional who might be more successful in bringing out the poetical and musical qualities of the poem. Mr. Tardieu felt that no theoretical stand could be taken on this subject; each case must be dealt with separately. The best method, in his opinion, would be, if air time allowed, to give the two forms of interpretation successively. They had therefore to choose, and the choice was a difficult one. Why were poems often so badly read, even by gifted interpreters? Was it perhaps that over-emphasis by the reader gave a false meaning to the content of the poem? Reading should be simple, but not dull or monotonous. It was also evident that, despite all the faults in the poet's own reading, there was much interest in hearing him, since he gave more than a mere recital; his reading indicated his own personal rhythms, his own conception of the poetry.

Musical broadcasts

According to Mr. Wangermee, the example of contemporary music was significant, and its problems typify those facing radio men when they try to imbue their listeners with culture. How could this culture, this music, be made accessible to them? Mr. Wangermee knew all about listeners' reactions to broadcasts of modern music: they turned it off. Should this music, then, be inserted in a broadcast of more classical music? Was there not a risk that lovers of "classical" music might give up serious music programmes altogether and turn to variety shows or light music? Here again was a language problem, for contemporary music was a foreign language to most listeners. It had not only to be broadcast, but broadcast in the most effective manner. Mr. Gilson was less pessimistic about the results of broadcasting contemporary music. In 1954, Radiodiffusion-Télévision Française examined two hundred and sixty-five musical scores and sixty-four proposals for music broadcasts. Works were commissioned from forty-six composers, and these commissioned works were played at an astonishing number of concerts. The following figures cover all the musical broadcasts of RTF: 70 by the Orchestre National, 80 by the Orchestre Radio-Symphonique de Paris, 65 by the Orchestre Radio-Lyrique, 44 chamber music concerts, 1,480 hours of cultural broadcasts devoted to music, 21 first performances, 80 broadcasts of French festivals, 61 relays of foreign festivals - all told, 15,065 programmes of orchestral music, chamber music, light music and jazz. This enumeration of course does not include recorded broadcasts. According to Mr. Gilson, who quoted the manager of a recording business, the sale of long-playing records of symphonies and chamber music has recently increased by 50 per cent.

About 30 percent of the new buyers are from the working class which, before, was completely ignorant of this kind of music and is now interested in it. The public concerts of Radiodiffusion Française, which charge for admission, are excellent proof of the fact. Empty seats are almost unknown, even when works as difficult as those of Darius Milhaud are played. The public at these concerts would certainly not have accepted, say, "The Rite of Spring" as easily if the radio had not been in existence. Today it can be said that extremely varied audiences listen to Stravinsky as easily as to Massenet. The credit for this is due to radio. And these practical results, which can be verified, are an additional spur to radio men to forge ahead, even if there may be no immediate profit. Mr. Gilson also pointed to an interesting undertaking of French radio in a slightly different field: many of those in charge of music programmes have been worried by the painful mediocrity of much light music; and Radiodiffusion Française has organized contests of light music in the hope of improving its quality.

Following the report by Mr. Singh, a discussion was held on the broadcasting of Eastern music over Western air waves. Mr. Morris spoke of the BBC's efforts: the Third Programme has made a series of broadcasts devoted to Eastern music - Indian music, particularly - at a rate of one programme about every fortnight, but the greatest difficulty lies in the small number of people who are able to explain this music to Western listeners. Mr. Singh, pointing out that All-India Radio broadcasts at least two hours a day of Western music, said that it would be wrong to suppose that the introduction to this music had not presented as much difficulty as corresponding efforts in the West. Mr. Singh felt it to be desirable and even just that Western radio stations should take the same amount of pains over Eastern music.

Discovering new talent

Mr. Tchernychev was interested in the problem of discovering fresh talent. He said that Radio Moscow had four or five persons in its music department who tour the Soviet Union and attend concerts given by amateur clubs. The best performers are brought to Moscow. Sometimes whole orchestras are engaged. If they have exceptional talent, the doors of the Conservatoire are open to them. Some famous soloists have begun their careers in this fashion. Mr. Tardieu said that several years ago Radiodiffusion Française experimented with radio clubs which were set up in different cultural and social circles. In that way young amateurs were given the chance to get together and take part in experimental broadcasts, under the direction of a good technician and a good programme producer. By this means, talent was discovered, which now collaborates regularly in radio programmes. Another interesting enterprise is the "Séminaire de jeunes auteurs dramaturges", under the direction of a gifted young writer; this seminar enables young people to familiarize themselves with methods of translating ideas into sound and with the dramatic presentation proper to this medium. Already talent has been unearthed though it is too soon to say whether the method is fruitful enough to be retained in the future.

STATEMENT

adopted by the members of the International Meeting of
Cultural Radio Programme Directors or Producers

In the opinion of this meeting:

1. There is an ever-increasing demand among peoples throughout the world for more and wider knowledge, which can be met most effectively at the moment through the medium of sound radio. This coincides with the fact that broadcasting has now reached a point at which it is as well to assess its future influence in the light of the wide-spread development of television. Sound radio can best continue to play a significant rôle in society through increasing broadcasts of the highest intellectual or artistic quality.

2. Each country has tried to meet this demand for cultural broadcasts according to its social structure and its traditions. The significance of this conference has been reports of efforts made to this end, in the various countries represented at the meeting.

3. While there is already a considerable international exchange of programmes, especially in some areas of the world, an increase - particularly in programmes of a cultural nature - is highly desirable. Each country should make its best programmes freely available to all other countries wishing to use them.

4. In view of the urgent necessity to make the leaders in all cultural fields aware of the potentialities of the radio medium, closer co-operation between them and broadcasting organizations should be developed. This becomes especially important both in the field of art and humane studies and by reason of the increasing emphasis throughout the world on scientific and technological education.

5. Unesco should survey the field of cultural broadcasting in various countries and could to advantage prepare an index of cultural programmes in each of the Member States to be made available to all. Furthermore, Unesco might at an appropriate time convene an international meeting of those responsible for cultural broadcasting for the purpose of working out practical means of programme collaboration and exchange.

The members express the view that, in convening this present meeting, Unesco has played a significant rôle by making possible a meeting of minds on outstanding problems of cultural broadcasting.

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